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THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.

A PERUSAL of the vacation notes of the profession in THE MIRROR from week to week would lead to the impression that most actors and managers were on a holiday did not a further reading of this journal indicate that scores are still active. Summer amusement grows in public favor and its devices multiply.

HOPE would spring eternal in the managerial breast but for one element, and that is Summer heat. Many a play with every reasonable sign of vitality and proof against all other injurious influences save pestilence and famine succumbs to even a temporary soaring of the thermometer. But happily such plays revive in cool weather.

A CITIZEN of Chicago, Italian by descent, sued the manager of a motion-picture theatre for excluding him because of the odor of garlic in his breath, but a learned judge has decided the plaintiff had no cause for action. This opens up a series of possibilities for managers who might exclude persons quite as seriously offensive in their attacks upon senses other than the olfactory.

THERE are English clergymen—as there are American clergymen—who sometimes go to the theatre at home, and no doubt all are really the better for the experience. But something of a sensation has been caused in formally religious circles in England by publication of the fact that during their recent visit to Berlin some thirty or forty of a body of English preachers, including one or two bishops, attended the opera as the Kaiser's guests, and on a Sunday evening at that. And Aida was the opera. These clerical gentlemen explain that they were guests of the emperor, and that they conformed to the habits and traditions of their host and his people. But to reasonable minds even this explanation is unnecessary. Persons away from home naturally relax from the formalities of their local environment. If clergymen in strange lands and strange cities do nothing more reprehensible than visiting the theatre their consciences should suffer no compunction.

CONTRASTING PREDICTIONS.

ONE hears widely divergent predictions as to the future of motion pictures, and this field of amusement—which also already embodies a great industry—offers scope for varying speculation.

There are persons in other fields of amusement which have been seriously affected by the motion pictures that honestly believe, as they candidly declare, that the new amusement has reached its climax and will soon decline. On the other hand, there are persons not directly interested either in the new and competitive force or the branches of amusement that have been injured by it who believe that motion pictures are yet in their infancy and that their future effect generally upon the field of the theatre—for it is the theatre—that shows their influence—may not now be estimated or foretold.

Those who assume to see a decline in motion pictures point to many places of the cheaper sort in New York and other large cities that formerly were occupied by this phase of entertainment, but have been abandoned. These empty places—commonly of the "store" order—furnish the basis for argument on this side of the question.

Persons who believe the motion pictures are still in a state of development, both as to the character of the pictures and the places in which they are shown, will insist, however, that the tendency is steadily for betterment. They will say that the growth of the industry, through the medium of regular theatres formerly occupied by the drama and by vaudeville, as well as of buildings of the latter sort erected especially for motion pictures, has furnished and is furnishing to the peculiar public which made this form of amusement in its cruder conditions possible, and to the better public which is growing to appreciate the novelty, a class of entertainment that is crowding out the smaller "shows" in the cheaper quarters and paving the way for even greater strides. Moreover, there is naturally a falling off of moving picture patronage in the regular places provided at this particular season, as there is in other indoor entertainment, and many motion picture theatres are now closed, like other theatres, for the Summer refurbishing and improvement. That this feature of amusements has a wonderful and a growing appeal, however, is seen even at this season by the increasing number of "airdomes," even in New York. In these places, at night, moving pictures are shown to throngs.

One must glance abroad to realize the true significance of the motion picture movement. No merely local view can comprehend it. THE MIRROR more than once has noted the remarkable development of motion pictures in France, where the best dramatists and actors combine to get the most artistic results, which that public apparently appreciates and applauds. News has recently come from Italy of a like development—or of measures that promise a like development—in that artistic country. In fact, in both France and Italy this new device plays a much larger part in popular life than it does in the countries of English speech. A celebrated Italian dramatist has signed a contract with one of the leading cinematograph companies, which thus secures the rights to all his dramas for reproduction, while D'ANNUNZIO declares that his next tragedy shall be presented in motion pictures. Thus, on the whole, it would seem that the motion picture is but beginning to make its influence felt.

BERLIN has a chorus girl—or rather, to be exact, a ballet mistress and dancer—who but recently retired on a pension after being in the ballet of the Royal Opera for sixty-five years. She is Fraulein CARLOTTA BRAUN, and her dancing entertained the father and grandfather of Emperor WILLIAM, as well as that ruler, who granted her a pension. It is said that this remarkable woman was loth to abandon her activities—which involved the teaching of young women who have become and are to become prima donnas—but she retired as gracefully as she had performed, and the young of her profession may find in her career another example of the supremacy of art and the ephemerality of mere youth.

PERSONAL



SLEZAK.—Here is a portrait—probably the first published in America—of Leo Slezak, the phenomenal tenor, whose engagement was reported to have been made by Oscar Hammerstein before that impresario returned to New York. Slezak, however, is not on the list of tenors announced by the Manhattan Opera House manager last week. Perhaps this great Austro-Germanic singer has been engaged by the Metropolitan management to offset some of the sensations promised by Mr. Hammerstein, and to fill the breach should Caruso fail. Slezak has been declared in London to be Caruso's superior as a singer, while physically he is far more attractive and as an actor shows powers and finesse rare in grand opera. Slezak is an idol in Vienna, socially and artistically. His noble voice is produced with unmatched ease and with a flexibility that commands admiration, and while he is master of all the arts and graces of the Italian school, he is also particularly successful in the strenuous roles of Wagnerian opera.

BARRYMORE.—From San Francisco comes a statement from Ethel Barrymore denying the reports printed in the papers of that city that she was contemplating withdrawing from the management of Charles Frohman because she was dissatisfied with the plays with which that manager had supplied her. The rumor seemed so absurd on the face of it that it hardly required any excited denial. For the three Barrymores Charles Frohman has done more than the mere business relation of manager and players made necessary, and a sentiment of gratitude should influence in some degree Miss Barrymore's future moves. Her denial and her additional statement of firm loyalty to Mr. Frohman is greatly to her credit.

EDISON.—Robert Edison will inaugurate something distinctly new in the way of preliminary rehearsals of a new play. Mr. and Mrs. Edison have invited the principal actors who will support Mr. Edison in A Noble Spaniard to a house party at his Summer home, Sag Harbor, Long Island, the party to begin July 15. In the intervals of boating, fishing, etc., the play will be discussed, situations agreed upon, etc. Among those invited are Verner Clarges, Cyril Chadwick, Macey Harlam, Gertrude Coghlan, Ann Murdock, Ella Hugh Wood, Cordelia Macdonald, and Desirée Lazard.

GUILTY.—M. Guilty, in L'Assommoir at the Adelphi Theatre, London, recently, drew a large audience, and in the audience was King Edward, by whom the play was especially commended. In the support of M. Guilty was his entire Parisian company. His manager was Miss Andrews, the American woman who has recently come forward as a London manager. L'Assommoir is a very different play from Drink, an adaptation made familiar to English speaking audiences through the efforts of the late Charles Warner.

SCHIFF.—Fritz Schiff (Mrs. John Fox, Jr.) has her mother, professionally known as Frau Jaeger, as her guest in the home of her husband, the novelist, at Big Stone Gap, Va. Frau Jaeger is a well-known opera singer in Germany and is engaged at Frankfurt-on-the-Main. She is visiting America during the period of a six months' vacation. This is the first Summer in eight years that Miss Schiff has not gone to Germany to visit her mother.

SEMBRICH.—Madame Marcella Sembrich bade farewell to the German stage on June 21, when she sang Rosina in The Barber of Seville at Berlin. Madame Sembrich was born at Wisniewczyk, Galicia, Feb. 15, 1858. She made her operatic debut in 1877, singing in I Puritani at Athens, Greece. She came to America in 1883 under the management of Henry E. Abbey and has been back many times, singing at the Metropolitan Opera House in concert and in oratorio. Her repertoire is very extensive. She will probably be heard in concert in this country next year.

The Usher



The honor of knighthood bestowed by King Edward upon Beerbohm Tree does not cause the thrill that followed the knighting of Henry Irving, for these dignities nowadays are less novel, even among the profession of the theatre. Sir Charles Wyndham and Sir John Hare are other living examples of this kingly courtesy, and the theatre is doing very well in the distribution.

And it might have been expected that Arthur Wing Pinero would come to this dignity, for if any of the English dramatists of his period deserve it, he deserves it. The knighting of Arthur Conan Doyle, who is far less directly of the theatre, came not from his work as a writer of fiction, some of which has found the stage, but from his activity as a political journalist at the time of the Boer War. One other dramatist deserving of the honor missed it. W. S. Gilbert, perhaps, should have enjoyed this distinction with his gifted collaborator, Arthur Sullivan. But the nature of Gilbert's work, possibly, in some measure opposed his elevation to knighthood, although Sullivan's music fitted the librettist's ideas. Gilbert was a satirist, and he ridiculed not only the pomp and authority of royalty, but all that concerned it, at least by suggestion. Sir Augustus Harris came to the honor, too, through his activities as a manager.

As noted, the theatre is doing very well in this age of royal honors, and some of those now associated with it in England that wait for like distinction may yet be favored. None of those thus honored—either dramatists or actors—will probably do any better work because of their knighting, yet their selection honors the theatre and should gratify all concerned in it.

Sir Beerbohm Tree has just finished his Shakespeare Festival at His Majesty's Theatre, London.

Sir Beerbohm has been berated betimes by certain London critics for the sumptuous character of his Shakespearean productions, on the theory that such pomp and circumstance as he affects therein has overshadowed the acting of the plays.

Sir Beerbohm has replied to this, in the course of an interview, by declaring that drama must always be colored, and that Shakespeare must be colored above all other drama. "To be adequate," he says, with his critics in his mind's eye, "is to be un-Shakespearean." And he describes those who object to his method—contrasting them with his idea as to the lines and tints of drama—as "epicures in gray."

And whatever Sir Beerbohm may lack as an actor—if he lacks anything in that vocation—even his critics must admit that he shows a prodigious enterprise in his productions. His Shakespeare Festival included eight plays—The Merry Wives of Windsor, Twelfth Night, Julius Caesar, Hamlet, The Merchant of Venice, Richard III, Macbeth, and Antony and Cleopatra—all represented within a fortnight!

Incidental to praise of the recent performances of Rothern and Marlowe at the Academy of Music Charles Battell Loomis writes this in the *Sun*:

Old fogies of all ages (some are not yet twenty-one) make me tired. You'll always find the old fog who longs for the days when actors could really act and when Shakespeare was adequately represented. Old fogies of this year of grace hark back to the "good old days" of the late '70s, but I remember the critics who wrote in those days were in the habit of picking flaws in Edwin Booth himself and prating of the days of his father and Macready and Forrest.

Thirty years from now some old fog of that time will be mourning for the palmy "old days of the first decade of the twentieth century, when Shakespeare was really played," and yet I'll venture to say that each age will raise up its own capable actors.

For versatility there was, of course, only one Edwin Booth, but as great as he may now be doing turns in

some cheap East Side music hall. Not only do we have the poor always with us, but genius is peculiar to no generation. Perhaps the man who will make New York remembered may to-day be crying for his bottle in New Zealand.

Mr. Loomis is presumed to be a humorist, yet that he has his soberly sensible moments—not that humor lacks sense—the foregoing will prove.

The actors that delight this generation most notably will be hailed by some future generation as great, and by the same token these days then will be referred to as "the palmy days."

And those now young, yet devotees of the theatre, that forty or fifty years hence may go less frequently to the play than they now do, no doubt then will dwell upon the genius of players of to-day to whom that distinction is not now conceded, while they will deplore the lacks in this respect of that future time, which no doubt will have rising stage geniuses of its own.

And so it always has been and always will be.

The world seems small, or the world seems large, according to the accidents and incidents of personal contact.

A sailor, Frank Williams Thorne, a resident of Sailors' Snug Harbor, New Brighton, Staten Island, writes an interesting inquiry to THE MIRROR. "I have been inquiring about a sister who a couple of years ago was an opera singer," he says, "but have not been able to locate her whereabouts, and would be most thankful if THE MIRROR would help me." Then Mr. Thorne says:

My sister's name is Edith Thorne. She was born in San Francisco, and is first cousin to Thomas H. Williams, of racehorse fame. I have followed the sea as a calling for thirty-one years, but, owing to an accident which occurred off the southwest coast of Africa on board the steamship *Nigeria*, am compelled to reside in the Harbor. I have not seen my sister for several years, and the last time I heard from her she was residing in New York. I do not know her stage name, but I think that she has been singing in some of the large churches and synagogues, but am not positive. I should be most grateful to you if you could acquaint me with her stage name or where to locate her, as I have no friends or relatives in the East, and as I am permanently disabled to follow my calling I should like very much to hear from her and know what she is doing.

It is hoped this appeal from the disabled sailor will meet the eye of his sister, who probably does not know that her brother is alive, or some one who may give him information.

In one of his arguments against the office of the London censor, who has prohibited Bernard Shaw's two latest plays, that witty controversialist suggested that dramatists be licensed, like cabmen. Then, he continued: "If you get a responsible tribunal to say that I have written an improper play, let them withdraw my license."

The most interesting of Mr. Shaw's remarks in this matter, however, was a new estimate of his own powers—at least new in phrasing.

"I wish it to be very distinctly understood," said Mr. Shaw, "that I am not here to suggest that my judgment is not better than anybody else's. My judgment is better; that is the reason people come to my plays. I claim to know better than any person who can be put in the position of censor over me, and if you do not think when you first see a play of mine that it is the right sort of play, you had better go again and again until you do think so."

The reporter who recorded this series of remarks here inserted "Laughter," and surely laughter was timely.

And many a playwright and manager might wish that persons who do not like a play upon a first hearing would go again and again until it pleased them or they had formed a habit.

THOUGHT IT WAS REALITY.

The enforcing of an effect as of reality still is common in the representation of plays, evidently. A story comes from Sydney, Australia, where an Englishman's Home is playing. On the first performance at Sydney an enthusiastic patriot, seeing Brown in the play about to be shot for defending his house, tried to climb over the stage to rescue him. The man shouted out that he was a guardman, and would not allow an Englishman to be shot by a "furriner." He got among members of the orchestra, but was seized and hauled back to the stalls. Finally he said he was going back to England, and would call on the author of the play, Major du Maurier, and punch his head.

AN ACTOR IN POLITICS.

George Alexander, the London actor, is taking an active part in the government of the County of London, being a regularly elected member of the County Council, and may seek Parliamentary honors some time in the future, but does not intend to give up the profession of acting. According to Mr. Alexander, the combination of actor and member of Parliament only means more work and taking less sleep and indulging in less pleasure. It is a good thing for the theatre to have actors in legislative bodies, if only to prove that the actor is adaptable to other notable activities.

THE "LITTLE THEATRE."

AN INTERESTING TALK OF AN ELABORATE AND NOVEL THEATRICAL PROJECT.

Fred De Gresac, its Artistic Director, is interviewed by a "Mirror" Representative—A Parisian Idea—Two or Three Short Plays and a Humorous Review Each Evening—Elaborate and Costly Amusement in a Luxurious Setting for the Elect



Fred De Gresac.

Just now the theatrical atmosphere seems filled with whirling blueprints, which upon closer view turn out to be architects' plans for new theatres to go up here, there, and everywhere in Manhattan. Already three or four new playhouses are well under way, and one, the new Comedy Theatre, on Forty-first Street near Sixth Avenue, is rapidly nearing completion. The announced policies of the different houses are interesting and cover practically all forms of amusement enterprise.

There is one announcement, however, so novel and out of the beaten track that it piques one's curiosity. This is in the form of a small, attractively printed pamphlet sent out by those projecting the "Little Theatre," and containing plans on an extremely lavish and unique scale. It was after reading such a prospectus that a *Mirror* representative called upon one whose name appears on it as "artistic director," Fred De Gresac, in an effort to learn more of the intentions of the "Little Theatre's" promoters.

"Fred De Gresac" is the nom de plume of Madame Victor Maurel. The author of *The Marriage of Kitty* is a very charming woman and in private life the wife of the eminent baritone Victor Maurel. In her studios on West Sixty-seventh Street Madame Maurel received the *Mirror* man graciously and responded to his queries generously and with the most delicious accent imaginable, a quaint combination of pure English made musical by the half-smiling efforts of the speaker to keep back the French that would come to her lips so much more readily.

There are many details of the "Little Theatre" not yet ready to be made public, but Madame Maurel, as far as she was at liberty to do so at this time, described to her interviewer the salient points of the project. Her position in connection with the theatre is merely one concerned with the artistic direction of the playhouse, the choice of plays, the direction of their adaptation for the use of the unique theatre, and in a measure concerned with the choice of players for the company. The executive and business portion of the régime will be in other hands.

The first site chosen for the "Little Theatre" was on West Thirty-ninth Street, opposite the Metropolitan Opera House, but the deal calling for the sale of the property fell through. The house in all probability will be erected much farther uptown than Thirty-ninth Street. It is to be very small, as its name implies, seating but three hundred people. There is to be but one floor, a kind of salon, as Madame Maurel describes it, with the central body of seats surrounded by a horseshoe of boxes. As ordinary theatre seating goes, there would be room on the floor for five hundred and fifty seats, but the keynote of this new theatre, apparently, is to be luxuriousness, and in point of comfort and elegance it is expected to outshine even Maxine Elliott's Theatre. Everything about the building, the furnishings, decorations and service, are to be of the most palatial kind. The season will last thirty weeks, beginning possibly in November or December, and for one performance each week the subscriptions to the stage boxes, seating eight people, are to cost \$1,250, boxes of six seats \$800, boxes of five seats \$750, boxes of four seats \$600, and orchestra stalls \$500.

The programme, intended for the delectation of those who pay so highly for it, is gathered from the

(Continued on page 4.)

HOWARD PAUL'S ESTATE.

productions in which they are appearing."

THE DRAMA IN ITALY.

A New Satirical Operetta—Old Plays Modernized Coming Into Favor—Cena Della Beffe on a Triumphal Tour—A New Artistic League.

(Special Correspondence of The Mirror.)

ROME, June 17.—Italian dramatists are much to the fore just now and are meeting with success whenever and wherever their pieces are given. About 9 per cent. of their pieces have been successes, whereas only 3

so much was expected, has proved a failure. Act follows act without any development. All we see from first to last is a jealous husband, a vain wife, an unquiet lover, a human lion, and a gay little priest, who all come in the scenes to be ill-treated by the great comedian, and all make the same confession to him. This is too monotonous for an Italian public, and this caused the failure of the piece. Altered, however, it may still prove successful in time, as many other plays have done in Italy. The artists did their best, but even that could not save the piece, nor could the effective and exact scenery in which it was played. Audò was Molière, and Piperno was a perfect Louis XIV and even like him in figure and feature, as in real life he made his court tremble with a single look. He was really magnificent. All the parts, indeed, were splendidly played, and a few alterations ought to make the play an equally splendid success.

Goldoni also wrote a Molière in his day, but it is no longer given on the Italian stage. Traversi's Mother is another non-success. It treats of a too loving mother who ruins and impoverishes herself for an ungrateful son. As she will not listen to her husband he leaves her and will no longer acknowledge his son. This kills the mother. Poor Traversi lost his own mother some months ago, and he wrote this little play in memoriam of her.

The Last Governess is another pretty little play by a young and new dramatist. It is a delightful little one-act play, wittily written and wittily acted. It is a little satire, full of gaiety, yet bitter at times.



Erneste Novelli

per cent. of foreign pieces have been successes.

The greatest and most successful novelty in Rome, however, is a satirical operetta called Turlupucidi, which is filling the theatre every night to a net profit of \$2,000 nightly. This is wonderful for Rome, where such a financial theatrical success had not been for many, many years. Many well-known Roman men and women are here put into ridicule. They are easily recognized by the public and also by themselves, who are never tired of going to see the play and to laugh at themselves as much as the public does. They positively enjoy the fun. One elegantly dressed little nobleman objects to being laughed at—even he it only on the stage—although he is represented as being deaf and dumb, but his clothes and the way he looks at the ladies' backs—when well made—betrays him at once, and every one roars. The real "Illiputian" nobleman resents this and has called on the author to suppress this part from the play. But will he? The part may be revised a little, but suppressed—never! The public enjoys it too much, and the management cannot afford to lose a nightly net benefit to please the vanity of a Illiputian Roman noble.

The success of this Turlupucidi has raised the question whether a new theatre might not be inaugurated in Italy on the same formula. There are already signs that this may really be soon the case. Such plays were very much in vogue in Italy many years ago, until French plays began to be the rage. Now, however, that French plays are losing favor a revival of modernized, old Italian plays may have another long era of success in the future.

Another new laughable comedy, by an Italian dramatist, has been given at the National Theatre of Rome. It was written and played by a Sicilian author and company. The leading part is an ignorant and superstitious cobbler, whose favorite saint is "Beheaded St. John," and to this saint the cobbler addresses all his prayers, the first of which is that his wife, Donna Lona, may lose her tongue. The scenes that follow are most amusing, fresh and witty in Goldonian fashion. The play is simple, but is told in a masterly manner, with comic fertility and new situations—real treasures in their way and perfect in their comic effect. The artists played their parts with as much pleasure as the public listened to them—more I cannot say.

D'Annunzio's Fedra was a quasi failure at the Argentine Theatre when given here, notwithstanding the magnificent acting of Teresa Franchini, one of the best actresses on the Italian stage at present. She fought her best to make the play a success, but could not succeed. True, the Cena della Beffe, by Benelli, was being given at another theatre at the same time, and this carried everything before it, as it does wherever it is given, and it is now making a triumphal tour through Italy and will soon make a tour all round the world.

Rovetta's Molière and His Wife, of which



Zacconi

It is the history of a woman of the world, who, being shunned by her own world on account of a scandal, becomes the "envied" mistress of a young prince, heir to his father's throne, and she becomes his last "teacher."

All this little comedy is played in one scene, between the "governess" and the prefect of the palace, who explains to her how gladly society will welcome her again when once the mistress of the heir to the throne. This scene is magnificent in its simplicity and is a masterpiece of wit and elegance. The whole play, indeed, is a page of irony and delicate observation. This little play is such a success that the greatest hopes are raised for the future of its clever young author.

A grand banquet has already been offered to the young and fortunate author of this little play, which promises so much for the future.

D'Annunzio is writing a new novel in his villa near Pisa. It is "Perhaps Yes—Perhaps No!" He is also writing a new play for a very great Italian actor, but he keeps the greatest secret respecting this, and it will not be given in Rome before Autumn. The Princess Teano, whose mother is English, as also is her husband's mother, is bringing out a young Roman girl who has become a first-rate singer in only a year of study. The Princess has already introduced her into London society, where she has made an extraordinary success. Later on this young girl intends to adopt the theatrical career for her living. Every one feels that she will be successful, for she is clever and—pretty.

A society has been founded in Milan which will greatly modify the relations between the dramatic authors and actors in Italy. This society, or rather "league," is to last twenty-five years, and Marco Praga is its director, and under him are Audò, Ferruccio Beumi, Calabresi, Talli, Novelli, and Zacconi. The league is to begin its work the first day of Lent, 1910. Actors may acquire foreign works, but the actors may not pass them on to any other actor or company without showing it first to this new league; twenty-five per cent. of the nightly receipts of all works given will be paid to the authors of all works accepted for the first night, fifteen per cent. for the second night, and ten per cent. for the third night. These prices may rise for works by authors of reputation. For "revivals" ten per cent. will be the usual price, and this will decrease every year as the play grows older and older. Authors and actors seem quite content with this new society, which is a mild imitation of its "mother" society in Paris. I much doubt whether it will take in Italy. Time alone can answer this question!

S. P. Q. R.

ENGAGEMENTS WITH AL H. WILSON.

Sidney R. Ellis, manager of Al H. Wilson, announces the following engagements for the company which will support Mr. Wilson in his new play this fall: Thaddeus Shine, Ada Nevil, Edith Wright, Florence Stover, Olive Wright, Ross O'Neal and Richard Malloy.

The play in which Mr. Wilson is to appear has not yet been named, though actor and manager expect to agree upon a name in the near future.

Rehearsals will begin the first week in August. The play will be seen first at Ford's Grand Opera House, Baltimore, on Sept. 6, coming into New York in January.

NOTABLE CAST IN CASTE.

At the St. James' Theatre, London, on July 1, a matinee performance of T. W. Robertson's play, Caste, was given for the benefit of his daughter, Mrs. Haslingden Russell.

In the cast were George Alexander, Marie Tempest, Cyril Maude, Fred Kerr, E. Vivian Reynolds, Arthur Boucher, Winifred Emery and Mrs. Russell, who is known professionally as Maude Robertson. Sir Herbert Beerbaum Tree delivered an address during the performance.

HELEN GRAYCE AS MARY TUDOR.

Helen Grayce, who is now at the head of her own company in stock at the Wieting Opera House, Syracuse, N. Y., has secured the right to present When Knighthood Was in Flower. This play will be one of those most extensively featured in the list of plays which Miss Grayce will present on the road next season. Her tour commences Aug. 1. Willard Blackmore has been engaged as her leading man.

VOLUNTEERS FOR CHARITY.

For the annual benefit performance which Henry B. Harris renders the Hebrew Infant Asylum the following players have volunteered: Henrietta Crossman, Andrew Mack, George Spink, Edmund Breese, William Collier, John C. Slavin, Scott Welsh, Morgan Coman, Jack Devereaux and William Harrigan. The performance will be given at the Arverne Pier Theatre on July 18.

NINA MORRIS FOR THE FLORIST SHOP.

Nina Morris, she who was the beautiful Antoinette De Mauban when Mr. Hackett revived The Prisoner of Zenda here last season, and who has played innumerable "bad ladies" in touring companies for many seasons past, has been engaged by Henry W. Savage for a principal role in The Florist Shop, the comedy announced to open the Liberty Theatre in August.

GRACE GEORGE AT THE PLAYHOUSE.

W. A. Brady last week cabled to his office in this city that he had secured The Playhouse for Grace George's London appearance in September, 1910. Miss George is to be seen in a repertoire of five plays, two of which Mr. Brady has already selected. It is said that one of the two plays is by Jerome K. Jerome.

A NEW AMUSEMENT COMPANY.

The Shedy Amusement Company, M. R. Shedy, president, and Charles Emerson Cook, treasurer, has been incorporated in Massachusetts with a capital of \$30,000, divided into shares of one hundred dollars par value. E. F. Hanify is the third director.

NABEL MONTGOMERY FOR NEW PLAY.

Mabel Montgomery will originate the leading role in a play entitled The Violator, by Fred Green, which will receive its initial performance in Plainfield, N. J., about July 17. Wright Huntington is directing the rehearsals of the piece.

REFLECTIONS.

John Langdon's Wife, The Question of the Hour, and The Postmistress, plays by A. S. Lipman and Florence Gerald as co-authors, are in the hands of New York managers with a view of early productions next season.

Aubrey Smith, who has been engaged as a leading man for Grace George, will sail from London with Mr. and Mrs. Brady July 24 on the *Mauretania*. Mr. Smith was last seen here with Marie Doro in The Morals of Marcus.

Herbert Rice will again be seen as Buster Brown under the management of the Buster Brown Amusement company. The play to be presented under the title of Buster Brown next season is an entirely new version, recently completed by George Totten Smith. John W. Bratton has written a number of new songs for the production.

An order, returnable Aug. 9, has been issued by Supreme Court Justice Giegerich to the Educational Theatre directing the corporation to show cause why it should not be dissolved. The application for the order was signed by the following directors: Samuel I. Clemens (Mark Twain), Robert J. Collier, Charles E. Miner and Otto H. Kahn.

William Chivers has been appointed receiver in bankruptcy for Frances Testor, surviving partner of the firm of Horn and Testor, costumers.

Henry B. Harris has engaged Ralph Stuart for one of the principal roles in Channing Pollock's play, Such a Little Queen. When Edmund Breese retires from the cast of The Third Degree in October to star in The Earth, Mr. Stuart will succeed him in the role of Richard Brewster.

Robert S. Taber, recently with the Baker Stock company, at Rochester, N. Y., has signed with Joseph Weber for the role of the young doctor, John Raymond, in one of The Climax companies, going on tour early in August.

Carolyn Lawrence and W. Frederick Wagner have been engaged for leading roles at Lake Brady Park Theatre, Kent, O.

Ossip Gabrilowitsch was operated on for expansive mastoiditis at the Manhattan Eye and Ear Hospital on June 29. The operation was a success.

The International Copyright Bureau, London, has secured the services of Anthony L. Ellis, formerly dramatic critic of the London Star.

Earle Williams has been engaged by Henry B. Harris to play Robert Underwood in The Third Degree, company A.

Putnam Griswold and Frances Rose, Americans who have been singing at the Royal Opera, Berlin, are among the engagements for the Metropolitan Opera House. Mr. Griswold is a baritone and Miss Rose a soprano.

Albert Herter is painting a large curtain for the Denver Auditorium. The curtain, to fill the proscenium arch, is thirty-three feet high and sixty-five feet wide. The figures represented include George Washington, the Marquis de Lafayette and Alexander Hamilton.

James Kirkwood rescued Mary Pickford from drowning in the canal basin in Cuddebackville, near Port Jervis, N. Y., on June 28.

George Gleason, of Watertown, N. Y., left for Los Angeles, Cal., June 29 as delegate of the local Elks at the convention to be held in that city.

Manager L. M. Boas was presented with a costly travelling bag and cigar case by the stage hands of the Bijou and Premier theatres. Mr. Boas will attend the Elks' convention at Los Angeles, Cal.

William Dillon has been chosen delegate to the Theatrical Stage Employees' convention at Springfield, Mass.

The Maennerchor Society of Riverside, N. J., one of the successful competitors at the Singers' festival held at Madison Square Garden, New York, was given an ovation on its return home.

The Chase Lister company, of which Clint A. Robbins is manager, is featuring Clint and Beale Robbins. The other members of the company are Isabelle Turner, Fritchard and Carpenter, Alvah Simms, W. S. Hamner, Bernard Craney and W. B. Lynch, musical director. The repertoire includes A Spanish Romance, Monte Cristo, The Devil, An American Caesar, A Traveling Man, His Majesty the King and a scenic production of Robinson Crusoe.

A petition from the Shakespearean Memorial Committee to the London County Council praying that a site be granted for a national theatre was presented by Lord Elcho on June 15. Beerbaum Tree, George Bernard Shaw, Clement Shorter and other well-known names were in the list of signers.

Cosmo Hamilton has been commissioned by Herbert Sleath to write a play for Ellis Jeffreys.

Miriam Nesbitt, who left the stage some time ago, has decided to return, and will be seen as Beth Elliott in The Traveling Salesman. Her last appearance was in The Road to Yesterday.

Lillian Randolph Bailey, married recently to Dr. Walter C. Gilday, of New York, was known on the stage as Lillian Randolph.

A. J. Ferguson and Jane Cowl have been engaged by David Belasco for Marriage a la Mode.

PARISIAN PLAYS IN JUNE.

City Tax on Box Office Receipts—New Plays at the Comédie Française and the Porte-St. Martin—Classical Plays in the Open Air Proving Popular.

(Special Correspondence of THE MIRROR.)

PARIS, June 26.—The Department of Charity of the City of Paris collects a percentage on the receipts of the box office. The managers have always found this very onerous. On the other hand, the members of Parliament, the Minister of Fine Arts, as well as the general inspectors of the theatres have tried to resist the attempts of the managers to get rid of the said "poor taxes," and the struggle has been a strenuous one for the past sixty years, but up to the present time the requests made by the managers have been either set aside or defeated.

They have just renewed the attack, deciding that the theatregoers would have to pay the "poor taxes" as a supplement to the price of the coupon when buying the ticket.

But already a number of first-nighters have voiced their sentiments in an unmistakable way, and they are all against the decision of the managers. The press is divided, but the majority of the daily papers are also fighting the new measure. Of course some influential newspapers are siding with the managers, and one of them has an article headed: "The public will pay the poor taxes." Once more the deadheads are inspiring the conduct of some periodicals, while others more independent are raising the cries, "Free ticket and boodie."

The managers have already replied to the first objections made by stating that the financial theatrical business being so bad they see no other way to go through the actual crisis. The amount of the tax is exactly 10 per cent.

The Paris theatres receiving a subsidy from the Government or from the aldermanic board of the city of Paris are bound by contracts, but fortunately for the managers, the contracts do not contain any clause about the *droit des pauvres*; in any case, it is said that the managers of the Opéra, Comédie Française, Opéra Comique and Odéon, France's national subsidized theatres, are keeping silent regarding the matter.

The question arises at a time when the managers have plenty of time to fight their case, and from now up to Oct. 1, when the new rule as promulgated by the managers is coming into force, a good deal of printer's ink is going to be used.

Theatrical novelties are very rare just now, and it is somewhat unusual to see the Comédie Française present a new play around the middle of June.

The new play is by Pierre Berton, a veteran actor of high degree and who, for the last two decades, since he has ceased to appear on the stage, has given us the famous Zaza and the delicious Yvette, &c. He also wrote, with another author, one of the Ambigu's latest successes, but the name of Berton did not appear on the programme.

M. Berton is essentially an *homme du métier*—that is to say, that he conceives and, after thinking over, only writes what is true and sincere. Nowadays, owing to the new playwrights' ideas, a play is more or less a sketch, the filling up, the developments, etc., are not considered as they used to be. *Bon mots* are taking the place of well digested scenes. The critics, or at least some of them, appear to judge the work of Pierre Berton from a too high standpoint.

The author is modest, and to see his play presented at this season of the year shows plainly that he is not a "kicker" and that he feels satisfied that as long as *La Rencontre*—that is the name of the comedy—is represented on the stage of the Comédie Française it matters not.

Cécile Sorel, Renée Servat, André Brunot, Georges Grand and Paul Numa—*la jeune troupe* of the Comédie Française—are in the cast.

The play is well staged, and the toilettes are so elaborate that, it is said, the *belles Parisiennes* are simply going to attend the performances of *La Rencontre* in order to get inspiration for the designs of their attire.

The other first night of importance was at the Porte-St. Martin, where an adaptation of "The Moonstone," the novel of Wilkie Collins, the joint work of Louis Péricaud and Henri Desfontaines, was given on Wednesday last.

Once more two well-known comedians become full-fledged authors. The press, as a whole, does not appear sympathetic to Péricaud and Desfontaines; there is some grumbling. I remember well some twenty-five years ago having witnessed the new academician, Jean Richepin, then a *poète d'avant-garde*, to have filled the leading role in Nana Sahib, his own drama, having for star of the cast Sarah Bernhardt. But we are now in 1909 and a decided change is taking place.

Classic theatricals in open air date back from 1904. At that time the Countess de Greffulhe, who patronizes the arts, decided to represent in the South of France, at Orange, where exists a splendid Roman arena, tragedies and great operas. The Countess succeeded in obtaining the aid and the support of the Opéra and of the Comédie Française; together with a capable management from Astruc and Company. The initial performances were phenomenal successes. During the subsequent years the enterprise met with enthusiasm, and now the elite of the first-nighters are eagerly watching the dates of the Orange performances.

Artists of renown having witnessed the success of these performances are now giving around Paris, at Champigny and at Marnes la Coquette, similar entertainments. The performances are taking place on Sunday afternoons and evenings, but the latter not very often. The repertory comprises *La Fille de Roland*, *Le Cid*, *Phedre*, etc. It is an artistic achievement meeting with popular success.

Similar undertakings are now progressing at Marseilles, where Hylaeos, an antic play in two acts, Kiels and Briseis, as well as *Iphigénie en Tauride*, are going to be given.

LOUIS VALLOT-DUVAL.

SHAKESPEARE IN MULBERRY WOOD

The Sothebys, London, will sell at auction on July 13 the supposedly lost contemporary statuette of Shakespeare. Fifteen inches high, carved in mulberry wood, it corroborates the likeness of the bust in the Stratford church. It was from the statuette that the design of the monument in Westminster Abbey was taken in 1741. Its existence can be traced to the first quarter of the nineteenth century, since when it was not heard of until lately. It seems to have been stored by its owners in a lumber cupboard. There is much curiosity as to the price it will fetch, and as to whether it will be secured by some private collector or go to enrich some public Shakespearean museum.

COMING CHANGES.

Next Saturday night, July 10, The Girl from Rector's is to draw its long run at Weber's to a close, and the following Monday Mr. Weber will move The Climax from Daly's to his own theatre, where it had its premiere at special matinees this Spring.

THE EASIEST WAY FOR LONDON.

Influenced by the advice of Sir Charles Wyndham, David Belasco has decided to present The Easiest Way in London, with Frances Starr at the head of the cast. The Easiest Way was written by Eugene Walter and ran all last Winter at the Stuyvesant Theatre in this city.

BELASCO TO STAR CHARLOTTE WALKER.

Charlotte Walker is to be starred by David Belasco in a new play to be called Just a Wife. The play is being written by Eugene Walter, who is Miss Walker's husband. Miss Walker's last appearance was in The Warrens of Virginia.

OLYMPIC A COMBINATION HOUSE.

It is announced that the Olympic Theatre, Chicago, will relinquish vaudeville and play first-class dramatic and musical productions at a \$2 price scale. The opening attraction will be The Queen of the Moulin Rouge, beginning Aug. 29.

ANOTHER THEATRE FOR THE BRONX.

Richard J. Mahoney has purchased the property extending from 477 to 481 Willis Avenue and will erect a theatre upon the site. The property has a frontage of seventy-five and a depth of one hundred feet.

NEW PLAY FOR MISS ANGLIN.

Margaret Anglin has purchased a new play by Pierre Berton called *La Rencontre*, which was produced at the Comédie Française on June 21.

ONE OF THOUSANDS.

A Young Player Pictures the Discouragements of Her Kind in the Great City.

Were you ever an actor "up against it" in New York? An actor and a woman at that? Never mind the gender—hunger does not; neither do the managers, that is—er—not always.

You have come to New York, the bright, celestial city, where dreams come true, or, as the case may be, the city of dreadful night and doubt and despair. You come out of nowhere, unknown and little knowing. You are rich in hope, for hope is born in us queer people—the actor folk—and it dies hard.

You bring some saved up earnings of the road, with big dreams and faith in yourself and your chances, and a willingness to work, work, work—yes, a yearning to work.

Then you tread the beaten round of the aspirant in New York. The agents—gawd bless 'em—they all say and re-say and say again, and their answer to the unfavored many is stereotyped. You've heard them all, the short and snappy, "Nothing to-day"; the cold, mechanical, absolutely unfeeling "Nothing to-day." You've heard the corpulent and boastful, "Millions of jobs, my child, but none of them yet above the horizon." You have sat for hours in outer sanctuaries this side the sacred railing, your silly, ignorant heart going pit-a-pat whenever the strident feminine—or masculine—oracular tones issue forth.

You've seen the agent who never looks you in the eye, but always at the third button of your coat, while you instinctively clutch your purse and wonder if this is the one who gets people engagements for a "consideration." Oh, but you're ignorant as yet! You are grateful to the dear little man who comes to you deferentially and says in a low tone, a really human tone, "We've nothing today, but you had better keep in touch with us."

But the managers—hats off there!—you've seen them all. That is, you've tried hard to, from the least to the greatest. And it's "too late for next season," or "too early for Summer work"; you're an inch too tall, or your eyes are not the right shade, or the office boy comes back from the *sanctum sanctorum*, or the boss *assessor*, or whatever it is, with "He's nothing to say to you."

Sancte Ciel! It gets to be the same old demitition grind day after day. The saved up earnings of the road dwindle, dwindle, dwindle. Your pride won't let you borrow, and you are too honest to beat the landlady. So you wake up some day to find you will have to hustle for something, anything, or starve in the streets. Then it is a new search in a new setting, but the same old story. You are an actor person with a temperament, and you must look it, for the lay employers are leary of you and even dishwashers must bring references. The want ads. in the daily papers take you on wild goose chases after people who want apprentices or fakirs who want money.

What to do? Aye! there's the rub! You have searched and hoped, you have prayed for work, just honest work. Seeking and never finding, chafing and disappointment become unbearable. Houseless hunger were more to be desired than this expectant, pent up condition that has no outlet in work, even though you humbled your pride to the full.

Thus it comes to you that you are that thing you have heard of and read of, "up against it." Up against it in a big heartless city three thousand miles from the people who care for and love you in spite of yourself. At first you look it in the face curiously, this strange thing. You analyze your feelings and take note of your symptoms. You even wax a bit gay over the novel sensation. Conscious and important, you wonder if the people you meet know, and if they have ever been there themselves.

You have heard it is good for the soul, all this; that it humanizes and puts one in tune with the world and one's fellows. Good for the soul maybe; you are sure it is of no physical help, unless as a cure for gout or to reduce superfluous flesh. Incidentally you notice that you have an unusually active appetite, one with vaulting ambition beyond the present fare of the daily "joint." The imagination becomes obsessed with the idea of things to eat, conjures up delectable dishes, and arranges wonderful menus with all the delicacies in season and out. But sometimes you yearn for just home things, plain and well cooked and clean. Then you take your allowance of coffee and sandwich, and because you have eaten you become cocksure and hopeful. When one is down to the last penny something is sure to turn up. What a difference a bit of food makes in one's view of life. One of the tragedies of humanity is this daily need of food.

Bold as a lion you sailly forth to cover the same old, oft-trodden ground, with the same old, discouraging results. All the fine courage goes flop, and you flee home to your hall room, three flights up, back, on actors' row, and there, face down on your infinitesimal couch, you clutch the covers and tear-sodden pillow until the feathers sprout. You get up and light the gas for company, and by the light of it make further libations of tears.

This thing for which you strive, this art, it is as though armored about by sky-reaching walls, adamant, inaccessible, and you a weak one stand without as Tomlinson stood without the gates of Hell, and yammer, "Let me in!" But you are not let in, and the devil "sits behind the bars" and grins and sneers at your agony. So it all seems to you when the battle is on and going against you.

But what did I say? Hope dies hard

in us actor folk. The calm that comes after the frenzy of tears brings relief to brain and heart. You resolve before you sleep: "No, I will not jump into the Hudson, I will not give up."

"I was ever a fighter, So one fight more." And you determine to fight it out to the end, whatever and wherever the end is to be.

MARY WALTER.

PROFESSIONAL DOINGS.

The company to present *Paid in Full*, which is headed by Sara Perry and Louis Morrell, began rehearsals at the Astor Theatre on July 1.

At the New York State Music Teachers' Association meeting at the College of the City of New York on June 30, David Blapham spoke on "The English Language in Song and Speech," illustrating his address with songs in English.

The contract of Enrico Caruso with the Metropolitan has been extended for a period of five years.

Daisy Leon will be prima donna of the company which will play *The Three Twins* in the East.

Twenty members of the New York Giants baseball team attended the performance of *The Follies of 1909* on Thursday night.

Mabel Dixey, sister to Henry E. Dixey, will be married to Robinson Locke, dramatic critic of the *Toledo Blade*, at Toledo, Ohio. Mr. Locke is a son of the late David R. Locke, whose *som de plume* was Petroleum V. Nash.

Leo Hayes has been engaged to play Mr. Newlywed in *The Newlyweds and Their Baby*.

W. F. Canfield has been engaged by Brady and Grismer for *A Gentleman from Mississippi*.

Mortimer Snow filed a petition in voluntary bankruptcy on June 30 at Albany, with liabilities of \$5,041 and assets of \$300, claimed as exempt. Professional people in New York and other cities are the principal creditors. Snow went through bankruptcy about four years ago.

Henry Russell has engaged George Rodlanoff, baritone at the Imperial Opera House, Moscow, to sing at the Boston Opera.

Fritz Williams and Katherine Florence (Mrs. Williams) have been engaged for *Paid in Full*. After the first of the new year Mr. Williams and Miss Florence are to be featured in a new play at the Astor Theatre.

At the Wheeling, W. Va., airdrome, the Latimore and Leigh Stock company opened with *An American Gentleman* June 28-10 to good business.

It is announced that *The Beauty Spot* will be produced at the Olympia, Paris, in January, with Ethel Levy as prima donna.

Hilda Stowe, said to be a granddaughter of Harriet Beecher Stowe, will be seen in William Faversham's production of *Herod*. Miss Stowe is an amateur.

Harry English and wife, Pauline Palmer, have returned home from a trip over the Orpheum circuit, and are summering at their bungalow on Whale Island, East Weymouth, Mass.

Edith Delys, a Boston girl, sang in *Aida* at Covent Garden on July 1 and was highly praised.

Officers and 250 enlisted men from the battleships *Rhode Island* and *Nebraska* were the guests of Mr. and Mrs. Joseph Herbert at the Herald Square Theatre, July 1, to see *The Beauty Spot*.

David Belasco has decided to change the name of the play which is to open the Belasco Theatre from *Is Marriage a Failure?* to *Is Matrimony a Failure?*

Masie King, the toe dancer, is an addition to the cast of *The Midnight Sons* at the Broadway Theatre.

Frankie Wilson, of the Florodora company of Cleveland, is very ill as a result of a narrow escape from drowning at Edgewater Beach last Tuesday.

The Smart Set company (Southern) begins rehearsals at Richmond, Va., July 19, and opens Aug. 4.

Maude Adelle Covert is spending her vacation at Hialeah, P. Q.

Manager Bradford, of the Hunter-Bradford company, will take a European vacation at the close of the engagement of the Players at Parson's, Hartford, Conn.

On July 1 Lillian Lorraine introduced a new song, "Come and Play Ball with Me, Dearly," in *The Follies of 1909*.

When sailing on the *Hamburg*, July 1, Sir Charles Wyndham said that of all the plays he had seen in America he regarded *The Third Degree* as the one most likely to win favor with London audiences.

Alma Chester did not join the Court Theatre Stock company, as many of her friends have supposed, but is spending some time at Wheeling, W. Va.

The *Theatre Magazine* for July contains an unusual list of features attractive to those interested in theatrical affairs. A lengthy article, elaborately illustrated, deals with Maude Adams' presentation of Joan of Arc at the Harvard Stadium. There is an article on the growth of amusement parks and one on make-up, the latter written by J. E. Dodson. In "Some Odd Superstitions of the Stage" a list of those things to be dreaded is given. The cover portrait is of Maude Adams in *What Every Woman Knows*.

LOOKING BACKWARD.

THE CHARACTER OF SUMMER AMUSEMENT OFFERED TO NEW YORKERS IN YEARS PAST.

Some Notable Warm-Weather Casts—When the Rialto Stopped at Union Square—A Whole Summer of Mansfield—Charlotte Cushman, Laura Keane and Their Contemporaries Feared No Heat—Some Comparisons.

Educated apes, hypnotists, diving Venuses and Salome dancers haven't always formed New York's Summer theatrical fare. To the theatregoer who pronounces the name of the last named Biblical lady as if it had but two syllables, it will be beyond comprehension probably that a decade or two ago many of the best things of the season came with the approach of the warm months and were considered so worthy of patronage that they thrived and prospered in July and August. The explanation is not difficult to find. Outdoor amusements had not been brought to the elaborate point of completeness which they have attained under the hands of William H. Reynolds or Frederic Thompson. Coney Island wasn't considered the kind of resort that the "nicest people" visited, and Laura Keane and her associates of later days were spared the necessity of competing against such Coney Island attractions as The Crack of Doom, Thompson's Scenic Railway, or The Wrath of God.

At a time when the Rialto stopped a little way above Union Square, and one could see one's favorite actress, her hoops spread voluminously about her, seated on a park bench in the grass-grown inclosure in the Square chatting with her "heavy man" (leading ladies were less retiring and mysterious in those days, we believe), some splendid theatrical fare was wont to make its appearance on Broadway during the Summer months.

The annual exodus to Europe, too, now so heavy during May and June, was less a feature of theatrical life twenty years ago, when traveling was far more expensive and an ocean voyage a thing not to be planned for on the spur of the moment, but with careful deliberation and forethought. Nowadays the annual trip to the European capitals in search of plays, gowns and rest is looked upon as the regular part of the Summer existence of those players whose seasons have been such that they are able to bear the expense. Summer "rests" on the sparse salaries paid the hard working players of our fathers' time were of the most modest sort, and European travel seldom entered into the reckoning. The actor then managed to get along without much that the present day player considers indispensable. And, still, to quote Ralph Herz, "there were actors then."

Take, for instance, the Summer of 1880, twenty long years ago. In early August, and there is no reason to suppose that the Summers then were less uncomfortable than they are now, Otis Skinner, Adelaide Moore, J. E. Juce and a splendid cast were presenting The Love Story at the Fifth Avenue Theatre, then under the management of the late Eugene Tompkins, and doing a satisfactory business. Simultaneously at the Fourteenth Street Theatre, Mankins was being presented by a cast including W. H. Thompson, Forrest Robinson, Herbert Ayling, Marjorie Bonner, Esther Lyons and Maggie Hallowsay, the latter known now as Maggie Hallowsay Fisher; at Niblo's Annie Russell was the principal member of a cast presenting a piece called Antiope; at the People's Theatre a play called Myrtle Ferns was the attraction; at the Casino they were doing The Brigands, a version of Offenbach's old opera, Les Brigands, with a wonderful company that included Lillian Russell, Isabelle Urquhart, Sylvia Gerrish, Richard Carroll, Fanny Rice, Edwin Stevens, Fred Solomon and the sort of a chorus that in 1880, but which couldn't be "seen" by the Casino's callow youth of to-day.

The Brigands, by the way, celebrated its one hundredth performance on Aug. 21 of that Summer, and two days earlier, on Aug. 19, at the Broadway Theatre, Francis Wilson celebrated a like event with The Oolah, a piece in which the comedian was supported by Marie Jansen, Hubert Wilke and an excellent cast. Nor were these the only attractions to enjoy long hot weather runs, for at Palmer's Theatre, now known as Wallack's, on Aug. 14, occurred the one hundredth performance of Clover, a merry play in which De Wolf Hopper, "J. de Angells" (none other, of course, than our Jefferson De Angells of The Beauty Spot), Mathilde Cottrell and another of whom one's memory is a sweet and delightful one, Marion Manola, were appearing. At Tony Pastor's Theatre, too, a border drama entitled The Golden Gulch was drawing generous patronage, and at Koster and Bial's, of merry memory, a Summer burlesque called Banditti was the offering. A dramatization of one of John Strange Winter's stories entitled Bootle's Baby was given at the Madison Square Theatre with much success, with a cast numbering among its members Kate Claxton, Wilton Lackaye, Charles A. Stevenson, Augustus Cook, W. H. Crompton and Nannette Comstock. At the Bijou a play called The Lion and the Lamb was the attraction with Tyrone Power, Frits Williams, Charles Coote, Leonora Bradley, Effie Shannon and Annie Adams, the mother of Maude Adams, in the cast. Surely in lieu of Coney's flying horses, chutes and whatnot, our fathers had generous enough compensation in those old Summers.

There have been more than a few very important theatrical events to occur in the Summers of past years which now would be looked upon by astute managers as foolhardy. In the Summer of 1890, at the Garden Theatre, Richard Mansfield, opening June 20, played through July and August up to Sept. 19, with only a fortnight's intermission in mid-July, and during that time, to an immense business, played such "heavy" pieces as Don Juan, A Parisian Romance, Dr. Jekyll and Mr. Hyde, Beau Brummel, and Prince Karl.

Many, many years ago, when, in 1856, Laura Keane took over the management of the theatre bearing her name, on Broadway just above Houston Street, she saw to it that her patrons were well supplied with adequate Summer performances, and during the six or seven years of her control many of the best bills of the season made their appearance during July and August. At the old Park Theatre, in Park Row not far from Ann Street, Charlotte Cushman in the Summer of 1837 made a hit, for those days, as Patrick in a strenuous drama called The Poor Soldier, and the following Summer, at the same house, played Claude Melnotte. On the programmes of the Old Bowery Theatre, of dates a few years later than those describing Miss Cushman's many endeavors, one finds through the Summer months notable plays and players announced with as much emphasis as during the Winter season. In the hottest weather, for instance, these old players appeared in such pieces as Richard III, Guy Mannering, The Lady of Lyons, Jack Sheppard, Romeo and Juliet, and for this repertoire the scale of prices was twenty-five cents for the boxes and twelve and a half cents for the pit and gallery.

At Niblo's Garden, on the northeast corner of Broadway and Prince Street, in the Summer of 1855, a cast including Charlotte Cushman, E. L. Davenport, and John Gilbert presented Henry VIII, and later in the same warm weather season Jane Coombs,

an interesting debutante of that year, played London Assurance with the support of a cast made up of the leading players connected with that theatre. In this same theatre, too, in July, 1859, Maggie Mitchell played Kitty O'Sheal in the drama of that name, William E. Burton appeared in Domby and Son, and Edwin Booth played Iago to Charles Pope's Othello and Sara Steven's Desdemona.

In later Summers we find The Merchant of Venice the bill at Trippier Hall, a favorite place of amusement from 1850 to 1867, situated on Broadway near Bond Street (although known at various times by different names); at the same house Laura Keane played Lady Teasle, Maggie Mitchell played the principal role in a play called The Wept of the Wish-ton-Wish, Lizzie Weston Davenport played the title-role in The Nalad Queen, The Rivals was presented with a notable cast, including in its members John Brougham as Sir Lucius O'Trigger, W. H. Blake as Sir Anthony, F. B. Conway as Captain Absolute, Charles Walcott as Bob Acres, Mrs. F. H. Conway as Lydia Langgish, Mrs. W. H. Smith as Mrs. Malaprop, and Viola Crocker as Lucy; Blank House was presented there in mid-July; Lawrence Barrett, Mr. and Mrs. William J. Florence, Mrs. F. S. Chanfrau, A. H. Davenport, J. H. Stoddard, Mrs. Sedley Brown, who is no other than our dear old Mrs. Sol Smith under her former name, appeared at this old house as Marjory in a cumbersome old drama called A Rough Diamond; Mrs. D. P. Bowers appeared there as Camille, Jean Hosmer played an engagement there that began July 7, 1865, and lasted eight hot weeks, during which time she and a capable company were seen in Ingomar, The Wife, Camille, Mary Tudor, Paolo, Evadne, Lucresia Borgia and The Lady of Lyons—and all these instances are recorded because they all occurred in July or August of "the good old days."

Charlotte Crabtree ("Lotta") made her first appearance in Little Nell, a dramatiza-

tion of The Old Curiosity Shop, in New York, on Aug. 14, 1867, at Wallack's, and played an engagement lasting seven weeks and which was terminated when the receipts were averaging nearly \$1,100 each performance. Carmencita, the Spanish dancer, made her American debut at Niblo's Garden in the middle of August, 1880. Many of Augustin Daly's most important productions came in the hot seasons of the memorable years in which he controlled that famous house. In August, 1880, he produced a piece called Tote, with a cast including Ada Rehan, John Drew, Isabelle Evesson, Mrs. Charles Poole, Charles Leclercq, and Emily Rigi. He produced The Passing Regiment Aug. 9, 1882, and Sol Smith Russell appeared at his theatre in August, 1890, in Boucicault's The Tale of a Coat. It was in mid-July, by the way, in 1870, at Wallack's, in support of J. K. Emmett, in Fritz, Our German Cousin, that Minnie Maddern Fiske, then not quite five years old, made her first appearance on the New York stage. Such notable instances are numerous and one might continue endlessly to enumerate them, but the few cited serve to prove the point.

The development of the Summer amusement park, the "airdome," the more easily accessible seashore resorts with their plentiful freak attractions, have carried in their train the knell of the Summer theatrical season which was the privilege of the theatregoing generation of two or three decades ago. And one is inclined to believe that they would envy us our educated apes, hypnotists, diving Venuses and Salome dancers far, far less than we envy them the splendid things they were offered for Summer theatrical fare—and for so much less money. From our vantage point of twenty or thirty years' progress we may smile at these old histrionic ideals and the little idiosyncrasies the biographers have left for us to wonder at, but that old procession of players, filing past us on those crumbling yellow programmes, musty leaves and fading daguerreotypes, a procession of dignified, dear old ghosts, must arouse in us, if we love the theatre, a feeling of respect—because they knew no "silly season," and their ideals did not move down when the thermometer went up.

Vacation News of the Profession

MANCHESTER'S WHITE CITY.

An English Adaptation of Successful Ideas Original at Coney Island.

Frank A. Small sends this Mission a thirty-two page souvenir booklet of The White City, Manchester, England, of which enterprise Mr. Small is press representative. The souvenir is well gotten up, contains many photographs of attractions, crowds, etc., and demonstrates that if America has not yet captured the British stage in the field of popular Summer amusement, Coney Island has blazed a path which British managers are following to the best of their ability.

The crowds of amusement seekers shown in the reproduced photographs are typically English in that by far the majority of the men wear caps, which is so characteristic of the Englishman on a holiday; yet even here American influence is shown by the occasional appearance of the straw hat. But when it comes to the pictures and descriptions of the amusement devices, etc., then one might well believe himself viewing a somewhat chastened and dwarfed Luna Park or Dreamland.

Of the thirty-three attractions listed but two seem to have a British origin. These are the Tea Garden and the Dutch Cocoa House. American pleasure seekers of the kind who go to Coney Island are not apt to find their thirsts lead them to indulgence in such beverages—not while either the pink lemonade or the high collared glass of lager can be had for a nickel.

Perhaps the most typically American of any of the shows is Fighting the Flames, where they are even using American fire engines. The Scenic Railway, the Mountain Railroad (Anglice Railway) Train, the Comic Mirrors and others are very familiar to those who know their Coney or the similar but smaller resorts of other cities. Much display is given to the advertising of the roller skating rink, an enterprise which has lost much of its popularity in America.

A night scene at White City shows that the proprietors are well aware of the value of a lavish electrical lighting display, both in advertising the attraction from a distance and in creating within the patron what Frederic Thompson calls "the carnival spirit."

Altogether The White City seems to be an established and successful enterprise. The souvenir is an excellent one, and the reproductions of photographs are excellent.

TO INVESTIGATE CENSORSHIP.

The British House of Commons on July 1 adopted a resolution for the appointment of a committee from both houses to inquire into the censorship of the drama. This was largely brought about because of the censor refusing to license George Bernard Shaw's two plays, *Press Clippings* and *The Shewing Up of Blanco Posnet*.

WALTER HAMPDEN IN FITCH PLAY.

The Shuberts announce that they will produce a new play called *The City*, by Clyde Fitch, with Walter Hampden in the leading male role. Others engaged are Eva Vincent, Lucille Watson and Mary Nash.

Don W. Stuart, booking manager for the Crawford, Phibbey and Zehring circuit, is spending his week ends at Asbury Park, where Arthur Pryor and his band are appearing under Mr. Stuart's management. The band is now in its seventh season at Asbury, and after an engagement of twelve weeks will go to Pittsburgh, where it is to be featured at the exposition.

F. P. Sagerson will make a motor trip through the mountains of Pennsylvania and Maryland accompanied by friends.

The Shuberts have arranged that the members of the chorus in the various Shubert productions may take vacations if they wish, their places being filled with substitutes, of whom sixty have been engaged.

Edna Goodrich (Mrs. Nat C. Goodwin) sailed for Europe on the *Lusitania* June 30.

Frank Keenan sailed for Europe on the *Lusitania* June 30. While in London he will interview W. Somerset Maugham, author of *The Noble Spaniard*, in which Robert Edeson will be seen, and James Bernard Fagan, who wrote *The Earth*, in which Edmund Breese will star.

Maude Adams, taking passage under the name of Maude Kiskadden, sailed for Europe on the *Lusitania* June 30. She will spend a few weeks of complete rest in Ireland.

Ada Nevil is spending the Summer in the Adirondacks. She will be seen next season in the support of Al. H. Wilson.

After a successful Spring season as leading woman of Ye Liberty Stock company at Oakland, Cal., Helen Holmes has departed on an automobile tour of that State with a party of friends. She will return to New York in August.

John Martin is at his Summer home on Long Island.

Ross O'Neal is at Asbury Park for his vacation. He goes with Al. H. Wilson next season.

Florence Stover is at Rowayton, Conn., for a few weeks. She will return to New York the first of August to rehearse her part in the new play to be produced by Sidney R. Ellis for Al. H. Wilson.

Richard Malloy is at his Staten Island home.

Thaddeus Shine, who has been engaged by Sidney R. Ellis to support Al. H. Wilson next season, is in Richmond, Va.

Last word from Menifree Johnstone comes from Amalfi, Italy, and carries the information that the actor will return to this country on the *Baltic* the first week in August.

Edith and Olive Wright are at Norwich, Conn., for the Summer. They will both be in the same company next season, having been engaged to support Al. H. Wilson.

William Belfort is having a brief rest at Fairhaven, Mass., after a long season with the Lyric Stock company at New Orleans.

Anna Eva Ray closed a successful season of forty-nine weeks at Cripple Creek, Colo., and will spend the Summer in the woods of Northern Michigan.

Louis Mann and Mrs. Mann (Clara Linman) have been in Paris for the past few days, but soon leave for a tour of the Ger-

man watering places. While in Paris Miss Lipman ordered several gowns for use in the production which W. A. Brady will make for her. Mr. Mann will again be seen in *The Man Who Stood Still*.

Joseph Weber and Mrs. Weber have left town for the Thousand Islands, making their headquarters at Alexandria Bay.

Mr. and Mrs. Harry S. Hadfield are enjoying their vacation on their farm at Westwood, Mass.

John W. Sherman, late leading support with Clara Krall, is spending some time at Breezy Knoll Bungalow, Tiverton, R. I.

Having finished up several plays and submitted them to waiting managers, Harry S. Mawson left town July 2 for a two months' vacation in the New Hampshire mountains. While on his vacation he will finish still another play he expects to read in September to an important star.

W. H. Thompson and Mrs. Thompson (Isabel Irving) arrived in New York on the *Oceanic* June 30. They have been at Bad Kissingen in company with William Gillette and W. H. Crane. Mr. Gillette and Mr. Crane will not return for some time. Mr. and Mrs. Thompson have gone to Salsanet.

Paul Jones Chute, of Boston, who has been selected by Lole Fuller as the premier male dancer of the new Boston opera, will sail for Europe Saturday to rehearse with Miss Fuller.

Nellie Lindroth, who for the past two seasons has been with Mabel Talliaferro, is spending the Summer with friends in Providence, R. I.

Henry Roquemore, last season with the Albert Taylor Stock company, has gone to his home at Palestine, Tex., for a Summer's rest. During the Summer, however, he is to coach several amateur productions, notably those of the Elks minstrels and a performance of "lady minstrels."

Homer B. Mason, accompanied by Mrs. Mason (Margaret Keeler), left town last week for Chicago, in a recently purchased 60-horse power Haynes roadster. Mr. and Mrs. Mason are now enthusiastic motorists and expect to make the tour, barring accidents, in time to reach Chicago Aug. 5, in time for rehearsals.

Harry Kunkle, of the Nixon Theatre, Pittsburgh, Pa., is at Rock Springs, O., for the Summer.

Edwin Mordant and his wife (Grace Atwell) will pass their Summer's vacation at Boston, visiting friends at Portland, Me., and along the New England Coast. Mr. Mordant's mother accompanies them.

Ethel Lloyd, late leading woman of Just Out of College, is spending the Summer in the Catskills.

John S. Hale, who was with *The Man of the Hour* last season, is spending the Summer on the Eastern shore of Maryland.

Frederick W. Burt, general manager for Brady and Grismer, has bought a country place at Rayshore, L. I.

Lewis Stone, who is on a three months' vacation and who went to Montana to spend it, has returned disgusted with the pleetifulness of the big game which he expected, so he will now trek it in Arizona for a while.

LAKE BREEZES HELP CHICAGO

**Herman Lieb Opens at Bush Temple with Excellent Company—
International Theatre to Open Again—The Alaskan Closes—
Carle Revives The Tenderfoot—Colburn's Gossip.**

(Special to The Mirror.)

CHICAGO, July 3.—Gradually the theatres are surrendering before the advance of hot weather, but there are still several attractions possessing vitality sufficient to continue doing business. Cool nights and good entertainments form a combination that even July heat fails to conquer. Over at the Bush Temple a new stock company, managed by Hermann Lieb, opened Monday evening, June 28, what the management hopes to be an all-summer season. Three one-act sketches were presented—Joseph Medill Patterson's *Dope*; The Greatest Gift, by Charles W. Collins, a local dramatic critic, and *The Devil, the Servant and the Man*, by W. A. McGuire. Comment on *The Greatest Gift* and *Dope* has already appeared in these columns, as they were presented some weeks ago on our local stage. *The Devil, the Servant and the Man* is a short play with a long name, though it would be difficult to give it a shorter title that would prove equally descriptive. William Anthony McGuire, the author, has lifted the *Devil* from the play of that name, and *Manson* from *The Servant in the House*, and used them as the motives respectively of evil and good, acting upon the heart of the *Man*. The action takes place some time after midnight, and begins on the arrival at home of a young husband who has been drinking too much. When his wife, who is supposed to have retired for the night, fails to answer his queries, he comes to the conclusion that she has made good her threat to desert him or else has gone to seek consolation and sympathy elsewhere. The husband had been making a day of it. In the afternoon he had attended a performance of *The Devil*, and had tried to wash down the unpleasant taste remaining by indulging in a wine dinner. Failing in that he chose *The Servant in the House* as a likely antidote, and after witnessing the play, and repeating the washing-down process, he arrives at home. Programme in hand he sits down, and in maudlin fashion attempts to recall what he has seen. Of course, he drops asleep, and immediately the door opens and His Satanic Majesty enters. Feelings of jealousy and distrust and a longing for revenge are stirred up by the Evil One. The man is made to believe that his wife is false to him, and that at the present moment she is winning and dining quite after the fashion approved in husbands, but not in wives. A revolver is slipped into his hand, and the apparition disappears. He starts to leave, when the doorway is blocked by the appearance of *Manson*, the servant in the house. Of course, the would-be murderer is disarmed of his fears and doubts as well as of the weapon, and with the promise of a new hope and trust and an evidence of a desire for a better mode of living, he awakes from his dream as the second vision vanishes. The play is well written, lacking only a strong ending to make it an undoubted success. As it is, there is so much of character and costume in it, and also of strong symbolism, that it holds close attention and wins hearty applause. As to the new venture, and the entertainment as a whole, the consensus of local criticism seems to be that Mr. Lieb found his best part as "*Doc*" Kalthoff in *Dope*, which was indeed a clever bit of acting. Mr. Lieb has engaged an excellent company of players, among whom are Miss Marion Redlich, late leading woman of the Donald Robertson company; Miss Addie Dougherty, Raymond Bloomer, Peter Feldman, Harry Keenan, Raymond Waburn, and Edward Wynn. Miss Redlich appeared to good advantage in *The Greatest Gift* and *Dope*, acting with grace, finesse and intelligence. Mr. Bauman was excellent as the *Devil*. A better opportunity to judge of the merits of the company will be given when plays which give scope of character building and sustained acting are put on.

The International Theatre is once more to open its doors, recently closed by the authorities under the operation of the fire ordinance. It is announced that a new lease on the building has been taken by Steir and Havlin, the theatrical firm which directs the fortunes of the Great Northern Theatre also. According to present plans, the International will be open in August, in

conformity with the ordinance regulating theatres of the fifth class; but the exact policy of the house has not been made known.

Miss Mary Hight, who has been engaged by A. C. Delamater and William Norris to play the part of Aunt Fanny in Beverly Graustark next season, comes from one of the oldest and best-known theatrical families in America. Sixty-five years ago Henry A. Hight scored as a Shakespearean actor in Philadelphia at the old Walnut Street Theatre in a production of *Richard III*. No less than five Richards appeared during the course of the performance. Junius Brutus Booth appeared in the first act, Edwin Adams in the second, Henry A. Hight in the third, Edwin Forrest in the fourth, and William Bookie in the last act.

The Alaskan, after a most successful run at the Great Northern, retired to-night, as also did *The Golden Girl*, which has been filling out the season at the Princess.

Richard Carle, temporarily retired from the Colonial Theatre owing to the slump of *The Hurdy Gurdy Girl*, presented another attraction to the Summer list on last Wednesday evening, when he and a reinforced company revived *The Tenderfoot* of pleasant memory. Theatre-goers seemed to relish *The Tenderfoot*, and it is hoped that it will prove a drawing card for many weeks.

Catherine Clark, a Chicago girl, has been engaged as understudy for Mabel Barrison in *The Blue Mouse* at the Garrick.

Marion Redlich will not return to Donald Robertson's company after her engagement at the Bush Temple. She has been engaged by the owners of the Garrick to play next season in one of their more important offerings.

With a cast headed by Marie Flynn and Harry Stone, *The Golden Girl* will depart for Milwaukee on Monday to fill a brief Summer engagement at the Majestic Theatre. It has held the local boards for twenty weeks. The players in *The Golden Girl* have presented the leading woman of the company, Winona Winter, with a loving cup.

Going Some, by Rex Beach, is announced as one of the early Autumn attractions at the Garrick.

The bills this week: Grand Opera House, *A Gentleman from Mississippi*; Garrick, *The Blue Mouse*; Studebaker, *The Candy Shop*; Colonial, *The Tenderfoot*; Illinois, *The Traveling Salesman*; Bush Temple, Hermann Lieb's Players; Alhambra, *Dora Thorne*. OTIS COLBURN.

PORTLAND, ORE.

Mabel Wilber Makes a Hit in the Merry Widow—Ethel Barrymore Here.

The Merry Widow made its first appearance in Portland June 20, opening a week's engagement at the Bungalow Theatre. It was a genuine attraction and played to big business all week. Mabel Wilber appeared as Sonia and was as captivating a Sonia as one would want to see. George Damerl, who played Prince Danilo, fits into the role exactly. The comedy was well taken care of by Oscar Figman as Popoff and Thomas Leary as Nish, both popular locally, as each has appeared here on previous occasions and made good. The production was fresh and the costumes rich.

Ethel Barrymore appeared in *Lady Frederick* June 28.

The bill of June 20-26 of the Imperial Musical Comedy co. at the Lyric was Uncle Heine's Vacation, a rapid fire farce with a lot of catchy musical numbers and brilliant light effects. There were new faces in the cast this week and new faces in the chorus. At Gay Cony Island was the attraction June 27.

Item: Donald Bowles, true to his old Bay State bringing up, has taken to the water and will be a river pirate during the Summer. JOHN F. LOGAN.

OMAHA.

Some Good Words for the Woodward Stock Company—Warm Weather Here.

Merely Mary Ann was the acceptable offering of the Woodward Stock co. at Boyd's Theatre June 27-31. In spite of the warm weather business has been good throughout the entire engagement, which speaks well for the efficient work of the organization. This is the last week of the Woodward Stock co., as the house is to be turned over to the moving picture shows 4 for the balance of summer. In expressing his appreciation of the patronage that has been accorded Manager Woodward voices the hope that he will soon be in position to give the city a permanent stock co. J. R. RINGWALT.

ST. LOUIS

Some Excellent Summer Bills—New Theatres Planned—Coburn Players.

St. Louis, July 3.—In dispensing good things theatrical Dame Fortune has this Summer been overlavish toward St. Louis and evidently planned to make June 20-27 a banner week.

In *Her Other Self*, a drama by Stanislaus Stange, theatre-goers at Suburban Garden witnessed the second premiere production of the season at that place. Presented by Amelia Bingham and the strong Suburban support, the production was enthusiastically received by press and public. The creation of the role of Catherine Alwyn was vigorous and truthful in the hands of Miss Bingham. A further tax of the dual role was the quick changes so well accomplished. The story goes: Catherine, daughter of Judge Alwyn, of the Supreme Court, inherits the dipsomania of a drunken suicide mother without her father's knowledge. She is in love with Stephen Stratton, a handsome attorney, and finds in Rose Osterlee, a widow, an aggressive rival. Learning of the girl's weakness and of her mother's character, Mrs. Osterlee recounts the story to a blackmailing newspaper politician, James Waters. To his own end of blackmail and the widow's, incidentally, of parting Stratton and Catherine, Waters threatens to print the story. Catherine one day meeting with Anne Carow, a stenographer and her double, it is planned by Jack Morton, a breezy reporter in love with Anne, to checkmate Mrs. Osterlee and Waters by substituting Anne for Catherine in Judge Alwyn's life. Success attends, and the devoted father is spared the discovery of his daughter's weakness by the felling of the widow and politician at every turn in the gruesome game. The curtain falls on the serene father and a double wedding: Stratton and Catherine, Anne and Morton. As portrayed by Miss Bingham, the dual role looms up intense, gripping and full of possibilities which may be brought out in a winter season though only guessed at in a more or less hurried stock performance.

As regards the support, excellent things may be said. Although ill fitted in appearance for the part of the "villain," Harry Fenwick did good work as James Waters. As Stephen Stratton, King Baggett was magnetic and virile, receiving well deserved praise. George S. Spencer as Jack Morton was breezy and busy making a good representative reporter. Francis Hillson, who has won an enviable place of admiration in the hearts of her audience by her consistently strong acting, has even improved much on her former work in the role of Mrs. Osterlee. Without ranting or straining she presented a strong, determined "villainess." Marie Haynes as gossip Mrs. Flynn, Morris McHugh as Noyle, a butler; Cora Witherspoon as Mrs. Alwyn, Catherine's aunt, and Wilson Hummel as Judge Alwyn made up the cast. Author and star were prepared for curtain speeches, and though apparently much flustered the veteran dramatist of Quo Vadis saved himself by two stories and several genial remarks. Miss Bingham expressed her appreciation and escaped gracefully. In lines, plot and strong situation strongly worked out, the master hand of Stange is plain in *Her Other Self*. The one objection mutually raised by critics was an old and very real one: the display of a drunken woman, than which the stage knows no more disgusting sight. This was, however, mitigated wherever possible. Lloyd Bingham considers *Her Other Self* the most suitable vehicle which his wife, Amelia Bingham, has had for years, and her booking by Klaw and Erlanger for the coming season is regarded as a strong probability.

In *Virginius* James O'Neill, June 20, opened a two weeks engagement at Delmar Garden Dramatic Theatre. Supported by a splendid veteran cast, Mr. O'Neill achieved a notable triumph for classic art. Furthermore he proved his ability to make a *Virginius* live on the stage equal to that of Macready or McCullough. His was a *Virginius* of power, finish and intense humanness. Charles A. Millward as Appius Claudius united seasoned ability with natural qualifications, producing a splendid representation of the haughty deceiver. Frances Ring, classic of form and face, portrayed a tender, filial Virginia that paved a fair way for the boundless love and mad grief of the aged *Virginius*. Thomas Meighan might be equally praised. As Numitorius, Frederick Paulding presented a venerable, dignified brother of *Virginius* that was fully satisfying. The Dentus of William McVay was one of burly, blunt naturalness and won him credit. George Farren as Caius Claudius, Walter Thomas as Lucius, and Alice Gale as Servia dominated a very competent remaining cast. In presenting *Virginius* the Delmar Garden managers deserve praise for an ambitious innovation in Summer stock work. Classic art has been hitherto unknown to Summer garden entertainment and almost so to the downtown houses. To initiate it with Sheridan Knowles' play-poem with James O'Neill as its chief interpreter speaks fairly for Delmar's intentions. Housed as it is in that spacious reproduction of the Parthenon, Delmar's Dramatic Theatre, *Virginius* should sow the seed of future demand for the best of its type.

Raymond Hitchcock having been requested to extend his engagement one more week as a result of the record attendance at Delmar Garden during his King Dodo week, compiled, opening last week in The Yankee Consul at Delmar Musical Theatre. This funny old vehicle of Hitchcock's never had a more competent instrument of presentation than its present new company and old star, Mr. Hitchcock in the part he originated received encore after encore in the old songs. His delivery of "Ain't It Funny

What a Difference a Few Hours Make?" scored a decided hit. As Bonita, Anna Tasker displayed spirit and a beautiful voice in her best song, "My San Domingo Maid." Carl Haydn, who has made himself a great favorite, sang with remarkable melody and power Robyn's songs. He has a tenor too sweet for musical comedy work. Elvia Crox Seabrooke displayed her usual vocal power and expression. Carl Gautevort in soldierly songs sang in a rich baritone. Dorothy Webb, sprightly and winsome, recalled Eva Tanguay. Mr. Metcalfe, Miss Merabon and Mr. Cahill sang well in small parts. Scenically this production was striking and the lighting effects excellent.

At West End Heights the attraction was Roger Brothers at Harvard, one-time vehicle of the Roger Brothers. The play was mirth-provoking as presented by Frauline Helein, Fred Rich, George Cady and Phrynette O'Brien, supported by a competent company. Frauline Helein is a singer of dashing and alluring style. Rich as Milo Cross and Cady as Christopher Kavenhuller scored a big hit as the two "profs." "My Old United States," by Thomas Richards, brought well-earned applause. Phrynette O'Brien pleased in lilting songs. The music was tuneful and catchy.

The bills this week: Delmar Dramatic Theatre, James O'Neill in *Monte Cristo*; Delmar Musical Theatre, Raymond Hitchcock in *The Mikado*; Suburban Garden, Amelia Bingham in *The Climbers*; West End Heights, Frauline Helein and company in *My Lady's Maid*; Forest Park Highlands, vaudeville; Mannion's Park, vaudeville, dancing and band concerts; Lemps' Park, Lady Minstrels and dancing; Kelpies Park, Arthur Stanley's Stock company in *For Love of a Woman*.

The Villa, where Delmar Garden patrons are regaled with good food and the best of music, is one of the spots which justify the title "Delmar Beautiful." In its midst is a sunken garden, beautifully lighted at night by submerged electric bulbs. Directly opposite stands the Parthenon, a reproduction in the form of the Delmar Dramatic Theatre. The Musical Theatre has been improved this season. Green things are on every hand. It is indeed "Delmar Beautiful."

Delmar's chorus is less by one member since "Marie Hughes," or Miss Josephine Colihan, returned to her home with her father, F. Colihan, of Chicago. It appears the young woman ran away to go on the stage and has been sought for by her father for six weeks.

My Lady's Maid, bill of June 27 to July 3 at West End Heights, will be the last musical comedy at that place. Vaudeville at ten, twenty, and thirty cents will be substituted. Car service has been improved and increased patronage is expected.

A new downtown playhouse, with site undivided, to be built by the Shubert Brothers, was admitted as certain by Jacob J. Shubert. Its seating capacity is to be 2,200, and it will open in September, 1910. The new theatre, under the management of Daniel S. Fishel, now of Delmar Musical Theatre, will produce musical comedy, opening with *Jefferson De Angelis in The Beauty Spot*. The Garrick is to be converted into a dramatic house in 1910-11.

A \$200,000 theatre and hotel which has been promoted by J. H. Farish, of St. Louis and Farish, to be built at Grand and Olive streets, was announced as a certainty by Mr. Farish.

A presentation on Tuesday evening, June 22, of Sheridan's comedy, *The Rivals*, by the graduating class of the East St. Louis High School, was a decided success.

Amelia Bingham found herself hostess at a surprise party given her by her many lady admirers after the performance on Tuesday afternoon. After the curtain had fallen the majority of the ladies remained seated and announced their intention of thanking Miss Bingham personally for her excellent work. They responded to an invitation to meet Miss Bingham on the stage.

James O'Neill has announced his intention to write his autobiography soon.

The Oppenheimer Brothers will produce Peter Pan at Suburban Garden in a few weeks. They have paid \$1,000 in advance for the right to produce the comedy one week.

At Glen Echo Club house the Coburn Players of New York will present *Twelfth Night* June 28, *As You Like It* June 29, matinee, and *Percy McKay's Canterbury Pilgrims* June 29. Charles D. Coburn will play Orlando and Ivah Willis, Rosalind. In *As You Like It*. FREDERICK L. DOTY.

DENVER.

Prince Chap—Carmen—Dr. Jekyll and Mr. Hyde—The Week's Offering.

The popularity of the Elitch-Long Stock co. is steadily increasing and the beautiful Gardens attract immense crowds each day. The Prince Chap was admirably played and afforded Miss Sinnott opportunity to make a distinct hit. Messrs. Fairchild, Melrose and Findlay, the Misses Norman and Hammer were well cast. Sunday is the next offering.

Carmen was presented at the Curtis to good business. Esther Rujaro was not at all suited to the part of Carmen. Theodore Lorch was well received as Don Jose, though he was seen to much better advantage when he assumed the dual roles of Dr. Jekyll and Mr. Hyde later in the week. The Lorch co. closed June 26, and on the next day a musical comedy co. was installed for which there was a large advance sale. The co. includes Jack C. Williams, James (Fat) Thompson, Will H. Cross, Dee Lorette, Mabel Darragh, Carl Copeland, and Harry Fischer. The Doodle Bug is the opening bill. MARY ALKINS BELL.

BOSTON SEASON ON THE WANE

**The Broken Idol at the Tremont Ends Its Run Unexpectedly—
Two Stock Houses and One Vaudeville House
Continue—Hot Weather Responsible.**

BOSTON, July 3.—More of it happened than was expected. It was known that two houses in town would close their seasons to-night, but it was not expected that the third would drop into line, leaving only two legitimate houses and one vaudeville to furnish the attractions.

Certainly the summer is going to prove the quietest that Boston has ever known in years, and goodness knows what would happen if Lindsay Morrison's stock company at the Orpheum or if Mr. Keith should decide to give his own auditorium a vacation, as he did a year ago. Mayor Hibbard and his prospective board of theatrical censors will not need to work overtime from now until the first of September. Even the Pops have shut up their doors at Symphony Hall, but that is in accordance with the regular custom and is usual, as most of the players from the Symphony go to Bar Harbor, Newport or the mountains for summer engagements.

The surprise came in regard to the closing of the Tremont, for this house has been the leader in regard to hot weather theatricals for years, and everybody had liked A Broken Idol so well that it was expected that its five weeks would at least be lengthened to five more, but the stay was cut short and the cause given was that Otis Harlan's doctor told him that he must rest in case he wanted to play the New York engagement booked for the middle of next month. Alice Yorke retired from the cast a week ago on account of illness.

Lindsay Morrison's stock company at the Orpheum will have things all its own way next week, and its change of bill will be caught in the rain, which has not been given here since the days when Willie Collier played it at the Park.

The other dramatic stock company in town, the one at the Bowdoin Square, will go back for a thriller and will revive Jesse James, evidently considering that the weather is not hot enough without the feverish excitement of highwaymen.

The Travelling Salesman ended its engagement of eleven weeks at the Park to-night, also finishing one of the biggest seasons that this house has had in years. Next Fall this comedy will be given on the New England circuit.

Florodora proves the swan song for the season at the Castle Square, where John Craig's first year of tenancy with his stock company has proved one of uninterrupted prosperity, ranging from drama to musical comedy, ending to-night just at a time when the people want more.

Henry Jewett, who has closed his season and is back in this city, is a golf enthusiast, and this week he was one of them to go around the course at Woodland in the State open championship.

When the Old School Boys' Association went to Nantasket Beach this week for its annual reunion, one of the youngest in spirits, if not in years, of the entire party was H. C. Barnabee, the veteran comedian of the Bostonians. He seemed just as gay as when he first played Sir Joseph Porter in Pinafore, and he was the life of the party.

Laura Doty made quite a hit at the Tremont when she replaced Alice Yorke for the final week of the engagement of A Broken Idol.

There was a wedding and a decided surprise for the closing night of the season at the Castle Square. Irene Martin, who has been playing the maid in Florodora, very quietly went to Marblehead and became the bride of Pierre Young, the brother of Mary Young (Mrs. John Craig), leading woman of the company. The groom has been playing in the West in Girls, but at the close of the tour he came to Boston, as his sister and his two brothers were in the musical comedies at the Castle Square. Miss Martin was there, too, and the romance followed very quickly. She is only sixteen years old and is the daughter of Frederick C. Martin, a Tremont Street music teacher.

Charlotte Hunt, the leading lady of the Bowdoin Square, is going to be given her annual benefit next week, Thursday, and she will show her versatility by doing acts from A Princess of Patches, Rip Van Winkle, The Devil, and Salome. The last will be by kind permission of Mayor Hibbard, it is to be hoped.

Paul Jones Chute, the dancer, has sailed for Paris. Mr. Chute has appeared at a number of local dances and the May Festival will be lost without him. Mrs. Lilla Viles Wyman, the dancer, goes to Spain for three months.

Mrs. Marion O'Leary Collins, the former soubrette of the historic stock company at the old Boston Museum, has gone to Kennebunkport, Me., with her family. Her youngest son is at a private hospital in this city just convalescing, but he will soon be able to be taken to the shore.

Joan of Arc very promptly made her appearance in the moving picture houses following the Maude Adams performance at the Harvard Stadium, and the films were immensely successful at every house in which they were given.

Boston billposters have been notified that the international executive board had voted to sustain the local organization in its strike against John Donnelly and Sons. The towns affected are Winchester, Malden, Everett, Cambridge, Somerville, Melrose, Waltham, Woburn, Natick, Wakefield, South Framingham, Belmont, Brockton, Quincy, Hyde Park, Braintree, Randolph and several smaller places. Boston Sign Writers' Union, which also has men employed by the firm, has voted every assistance possible to the billposters, and the executive board of the Boston Central Labor Union has endorsed the strike and promised aid. Theatres are very little affected by the strike, as all the seasons of houses which use these posters are ended, so that breakfast foods and stove polish are the principal things to suffer.

One of the papers this week made it out that nine—I think that was the number—theatres were being built or were to be built in this city in the near future. That is a fine statement coming at a time when managers were tumbling over themselves in their desire to close up shop on account of the poor business due to the heat.

The Back Bay Opera House, of course, is nearing completion; C. H. Waldron's burlesque house on Hanover Street has started, and a moving picture house is being made by the alteration of a grocery store on Washington Street, but as for the others, well, when Maxine Elliott and Mort H. Singer build the houses that their press agents said they would business will be much better in Boston than has been the case for the past fortnight. As a matter of fact, it may be just as well to keep an eye on the site just vacated at Copley Square by the Art Museum. For ten years there have been attempts to turn the tide of theatre building toward the Back Bay, but nothing has been done about it. It would not be surprising to see a new theatre and hotel in one block go up on this site.

But before more theatres are built there are chances that there may be shifts of a managerial nature in Boston houses. There are rumors flying in several directions, with nothing positive enough for a statement, and it would not be surprising to see the changes made at any time.

Hotel Cecil has closed its doors quite unexpectedly to-day in the middle of the season. The house is owned by Lotta Crabtree, and is situated next the Park, right in the centre of the theatre district. An attachment had been placed for \$20,000 to secure rent, and a conference was held before Judge Wait to get him to discharge it, but before that was done the house was dark. The lease expires July 15.

Albert Lothian and wife are to sail from New York July 10 for a sojourn in Europe. He will not return to his place as treasurer of the Park when he gets back in the Autumn, as he has accepted another position for the opening of next season.

Delfino Menotti, who is to be in charge of the scenic production at the new Back Bay Opera House, has come over from Europe and is now looking over the preparations at Swampscott, where a special house has been built for the painting of the scenery after he has settled. It has been decided to add Lakme to the operas to be given in the course of the coming year.

Many congratulations were extended by Boston friends when it was learned that Mabel Dixey, the sister of Henry E. Dixey,

was to become the bride of Robinson Locke, of the Toledo Blade. Miss Dixey was a Boston schoolgirl before she went on the stage, and for years Mr. Locke has spent his summer vacations at Menanbant, near Falmouth and Cape Cod. JAY BENTON.

PHILADELPHIA

**The Middleman Scores at Orpheum—
Grand Opera—Gossip.**

PHILADELPHIA, July 3.—The present week has been a dull and uninteresting one in local theatrical circles. Hot weather again affected the attendance at the regular houses, but the parks and hippodrome drew crowds. This is particularly true of Willow Grove Park, where the Thomas Orchestra, under the leadership of Fred. A. Stock, is delighting large audiences afternoon and evening. Conductor Stock is using rare judgment in the selection of his programmes, and in each one of them is to be found something that will please all classes of music lovers.

The season at Washington Park, on the Delaware, has been somewhat backward, notwithstanding the fact that a visit there includes a most delightful trip down the river. The music is excellent, but there is a dearth of new novelties in the amusement line.

Woodside Park is doing a big business. Edouarde's Band is the chief attraction. It is a fine organization and ably conducted. Miss May Shirk is the soprano. She possesses a clear, rich voice, and has become very popular with the park's visitors.

Atwood P. Eastlack, of Merchantville, N. J., a well known soloist and instructor of the violin, after studying with the best of teachers, and of late with Signor Alfonso Rosa, of Milan, Italy, sailed last week for Leipzig, Germany, where he will study from a master of the Leipzig Conservatory.

The Matinee Musical Opera Club has been formed in this city and has secured eight third tier boxes at the Philadelphia Opera House for every Saturday matinee and three boxes for Saturday evenings. A hostess to each box will be appointed. The membership is made up principally of young ladies.

William Ingersoll, leading man of the Orpheum Players, scored an individual triumph this week at the Chestnut Street Theatre in the masterful manner in which he portrayed the character of Cyrus Blengarn in The Middleman. It would be unfair to both actors to compare his work with that of E. S. Willard in the character, but with the exception of Mr. Willard there is probably no actor upon the American stage to-day who could give such a convincing impersonation of the elderly potter as Mr. Ingersoll. His humor was delicious, his outburst of passion at the close of the second act powerfully effective, and from that on to the end of the play the part was handled with delicacy and rare skill. His support did full justice to the Orpheum Players.

Leah Winslow made Mary Blenkarn a convincing and appealing figure. Robert Cummings was forceful and efficient as Chandler, the British manufacturer. George Parker took good care of the part of Jesse Pegg. Florence Rittenhouse made an acceptable Nancy Blenkarn, and Percy Winters added a rare touch of characterization as Epiphany Danks. The remainder of the parts was suitably cast. Next week, Bernard Shaw's Candida, Ferdinand Himmelreich, the pianist, last Tuesday evening gave a premiere recital in his home city at the New Century Drawing Room, before a large and appreciative audience. Mr. Himmelreich is a gifted musician, of positive genius in some respects, who, in spite of almost absolute blindness for years, has developed his powers in a comprehensive and artistic manner. His technique is fluent and often brilliant.

Lyman H. Howe has announced another week of his New York Hippodrome Travel Programme at the Garrick; the engagement may be continued for a longer period, owing to the large audiences which have greeted him. His engagement is the most successful of the kind ever witnessed in this city.

Lovers of grand opera in this city who read this week of the plans Oscar Hammerstein is making for the coming season are elated over the prospects for some rich musical treats during the Fall and Winter. The financial success of the Philadelphia Opera House for next season, as I have stated before, is already assured. Its artistic success is equally certain, if Mr. Hammerstein's plans are fully carried out. We shall have practically the same operas and principals as the Manhattan Grand Opera House, and the productions will be given on the same elaborate scale. Sturani, Cartier and Bertram will be the conductors at the Philadelphia Opera House. The season will begin here, according to present arrangements, Nov. 16, with Massenet's Herodias. Mr. Hammerstein does not expect any opposition from religious organizations, such as was aroused by the production of Salome.

JAMES D. SLADE.

MINNEAPOLIS.

**Lee Baker and Corinne Campbell Welcomed
—Some Coming Attractions.**

The Ferris Stock company, at the Metropolitan, gave a satisfactory presentation of Glittering Gloria and drew good business. Florence Stone, Thurston Hall, Francis Pierlot, Lewis Cody, Alworth Arnold, William G. Slider, Ray Baker, Jack Belgrave, Florence Johnstone, Adelle Higgins

and Ines Regan all had congenial roles. The College Widow follows.

After two weeks of The Rounders, the Lyric Stock co. returned to serious drama. Edith Evelyn, Lee Baker and Corinne Campbell were welcomed in The Climbers. A fine production was given. Kate Blanche, Helen Wilton, Claire Colwell, Madeline Liggett, Julian Noa, Frank Kingston, Justin Cooper, William K. Allen, Ben MacQuarrie, John Alexander and the others taking advantage of every opportunity. Sweet Kitty Bellairs follows.

Madame Anna Hellstrom-Oscar and Herr Martin Oscar gave a concert in the Auditorium, June 30. CARLTON W. MILLS.

PITTSBURGH

**The Man on the Box by the Davis
Company—Other Attractions.**

PITTSBURGH, July 3.—The Harry Davis Stock company will offer The Man on the Box the coming week, when Ralph Stuart will become the leading man of the company for the rest of the summer season. George E. Riddell will also be a new member of the company, and will play the part of Lieutenant Warburton. Salome Jane has pleased the patrons this week.

Darkest Africa will be the feature of the Lyman H. Howe's moving picture programme at the Nixon next week.

It was announced on last Wednesday that Stair and Havlin had purchased the Bijou for \$855,000, the sale being determined by the Orphans' Court in this city.

A notable event on last Wednesday was the opening of the new baseball park, said to be the greatest in the country, and there were over 30,000 persons in attendance.

Luna, West View and Kenywood parks will offer their usual attractions the coming week. ALBERT S. L. HEWES.

BALTIMORE

**This City Has Nothing but the Light-
est Summer Amusements.**

BALTIMORE, July 3.—Outside of moving picture shows there are practically no places of amusement open in the city. All of the prominent theatres are closed, and most of them are undergoing summer renovation.

The resorts, owing to the intense weather, are all doing well. Concerts are given at Bay Shore and River View, and a vaudeville bill is presented at Electric Park.

During the past week Baltimore has several times had the honor of being the hottest city in the country. Everybody who can leave town has departed.

HAROLD RUTLEDGE.

CINCINNATI

**Light Opera at Chester and Logan Parks—
Kryl and His Band.**

CINCINNATI, July 3.—In spite of the hot weather the moving picture theatres, including the Grand and Lyric of the regular houses, appear to be doing a satisfactory business.

At the summer parks the season is in full swing. The Mascot is the first of the lighter operas to be presented at Chester Park and the same version as that recently played by Raymond Hitchcock is being rehearsed preparatory to to-morrow's opening.

After a week of vaudeville the Lagoon swings back to musical comedy with a new company and under different auspices from the presentations earlier in the season.

Kryl and his band are concluding their long engagement at the Zoo and will be followed by a new attraction here, the Russian Band, under the direction of Thivian.

H. A. SUTTON.

PROVIDENCE.

**Farewell Performance by "Our Little Grey
Lady"—Personal Mention.**

With a somewhat augmented cast the Albee Stock co. at Keith's June 28-3 gave fine performances of The Boys of Company B. Jane Grey played her farewell role of the season, and as Eileen McLane contributed the same excellent portrayal of the part that has characterized her work during her stay in this city. Morgan Wallace as Tony Allen gave a good impersonation and also the work of Agnes Scott and Dudley Hawley is commendable in every respect. Bertron Churchill, William Turner, Helen Belmer and Wallace Colyer are adequate. Others who took part were Frederic Sullivan, Kenneth Blaise, George Geckler, Frederick Le Dare, Louise Randolph, George C. Staley, Frederick Sutton, James Weedon, John McLaughlin, and Howard Gould. Sweet Lavender 5-10.

The Divorçons was very creditably presented by the Empire Stock co. June 28-3. Miss Magrane and Severin De Deyn were cast for the leading roles, and the work which fell upon these two players was well done. John Lorenz is successful as Adhemar, and in somewhat small parts Mabel Atkinson and Mabel Acker are pleasing. On Parole 5-10.

It is with regret that we said good-by to Jane Grey, our popular leading woman at Keith's. Some few weeks ago she made a flying visit to New York, and while there closed a contract whereby she will be starred in David Belasco's new production, The Open Door, which opens early in August. Although her stay in this city has been short, the excellent work she has contributed in the roles played have gained for her many friends, and all are unanimous in wishing Our Little Grey Lady, as she is popularly called, the best of success in her new capacity. F. T. HYLAND.

WASHINGTON

The Belasco Company in a New Play—
Summer Comic Opera—Notes.

WASHINGTON, July 3.—The Belasco Theatre producing company will appear next week, commencing July 5, in a new farcical comedy in four acts entitled *Miss Brown, Burglar*. Owing to a change in plans the production of *The Europeans* already announced will be postponed until a later date. The change promises to be an interesting one in that the members of the company seen so far in serious drama will be given an opportunity to display their versatility. The action of *Miss Brown, Burglar*, is said to take place in London and Devonshire, England. The majority of the characters are persons moving in aristocratic circles, and the title comes from the fact that an English society girl through a complication of rapidly moving events is presumed to be a burglar, a sort of female Raffles. The impression is materially helped by the knowledge that while on a visit to the country on a mysterious mission she jokingly assumes for a lark the part of a waitress in a confectioner's shop under the name of Miss Brown, where she became innocently involved in another's robbery of a diamond tiara, from which incriminating dilemma her lover, who really thinks her a burglar under extenuating circumstances, endeavors to save her. The comedy will require the full strength of the company. The cast will be as follows: George Hemmings, A. H. Van Buren; Joshua Turner, Frederick Burton; Charles Greville, K. C. M. P., George Howell; Police Sergeant, Ogden Stevens; Parks, Paul Taylor; Newton, Frank MacFarland; Footman, Willis S. Martin; Mr. Bland, Edward Emery; Lord Augustus Harismore, William Howell; Detective, Charles D. Pitt; Lady Harismore, Caroline Locke; Mrs. Jannway, Elsie Edmond; Mrs. Hemmings, Beatrice Morgan; Waitress, Dorothy Stanton; Cashier, Virginia Pearson; Mrs. Watts, Marion Hallow; and Lillian Turner (Miss Brown), Laurette Taylor. The scenes presented include Act I, scene 1, Seaside Place, Belgrave, London; Scene 2, Library at Mr. Greville's town house. Act II, Martha Watts' shop in Woolacombe, Devonshire. Act III, drawing-room at Mrs. Hemmings' country house at Woolacombe. Act IV, Mr. Greville's library.

Opening with a special holiday matinee next Monday, the Abner Opera company at the New National Theatre will present another Henry W. Savage musical offering, reviving the merry comic opera, *The Yankee Consul*, with Robinson Newbold in the Raymond Hitchcock part. Others to appear are George Shields, Herman Hirschberg and Henry Coote, with Frank Ranney a special engagement as stage producer. For the following week *The Belle of New York* will be the offering.

The Man from Mexico, H. A. Du Souchet's funny farce, will be the attractive bill put forth by the Columbia Players at the Columbia Theatre next week, commencing with a Monday matinee. Wednesday night, July 7, has been set aside by the management of this house as benefit night for the employees of the theatre. When *We Were Twenty-one* is in rehearsal.

A. H. Van Buren, leading man of the Belasco Theatre Producing company, will be married Monday, July 5, to Nora Dorothy Bernard, of Jamaica, N. Y., an actress who has been playing in the West, where Mr. Van Buren met her. The ceremony will be performed by the Rev. C. W. Whitmore, rector of Trinity P. E. Church.

Protests against the installation of detector meters on the water services placed in theatres for protection from fire was made by the managers of the different playhouses at a hearing before the commissioners on Friday. It was contended that the meters, which cost from \$250 to \$500, are unnecessary, in view of the fact that the general water supply is registered, in addition to which there is present at all performances a fireman whose duty it is to detect and report leaks or the illegal use of water. Those in attendance at the hearing were William H. Rapley, manager of the National Theatre; L. Stoddard Taylor, manager of the Belasco; Oliver Metzerott, representing the Columbia; Edmund Brady, representing the Gayety, and Eugene Kernan, manager of the Lyceum. The commissioners reserved decision.

JOHN T. WARDE.

SPRINGFIELD, MASS.

Prince Chap Here for the First Time—Helena Phillips Has Written a Play.

The Cook Stock Players gave *The Prince Chap* at the Court Square June 28-3, the first time the play has been seen in Springfield. The romantic idyl was well played. Ramsey Wallace excelling in the title role. Katherine Emmet showed her versatility by playing the London slavey, and the three different Claudias were played by the Pullman children, who were in the original company, by Lillian Raymond, who as the grown-up Claudia divided honors with Mr. Wallace. The other parts were capably played. The Receptor's Garden follows. This play is by Byron Quigley, stage director of Manager Cook's Hartford co., and as this co. classes B. Springfield will have the undivided attraction and the best players of both co. for the engagement, which will last through July.

The Poll Stock co. gave the old-time drama, *The Planter's Wife*, June 28-3. Harry Ingram and Eugene Hayden took the parts of the Harry Lacy and Maude Granger of twenty years ago, and there were none to say they did not do as well. May Abbey and Dick Thompson furnished comedy relief, and Lola Downie, Farrell

McDonald and the rest were more or less actively engaged. The New Magdalen follows.

Honey Boy, George Evans, was in town on an auto trip and attended a performance of *The Prince Chap*, where he and Charles E. Evans, whose wife, Helena Phillips, are on the Cook Players roster, had a reunion. Miss Phillips, by the way, has completed a play which she hopes to have tried out this fall. EDWIN DWIGHT.

SPOKANE.

Jessie Shirley as Author, Manager and Star—
The Elks Win Honors.

"I am tired of playing farce and comedy roles, and I believe a little of the real thing again wouldn't be bad at all. After I end my season this week I'm going to take about six months to pick out what I like, and then you may next hear Nat Goodwin—well, in Moliere, Hugo, or maybe it will be the most obscure playwright on the continent. I've got an idea, but I can't tell it now." Nat Goodwin said this June 22 at the close of a two nights' engagement at the Spokane Theatre, where he and Edna Goodrich, supported by an excellent co. presented *The Easterner* and *The Genius* to large audiences. Goodwin has always been a favorite here and his return will be awaited with much interest by many. John Drew in *Jack Straw* 5, 6, Ethel Barrymore 9, 10 canceled. Mrs. Fiske in *Salvation Nell* 19, 20. Marie Doro in *The Morals of Marcus* 26, 27. Three Weeks Aug. 9-14.

Spokane Theatre will open its season of 1909-10 as a popular house. Charles Muehlman announces that each co. will play one or more weeks. The season will open Aug. 29 with *The Time*, the *Place* and the *Girl*. The Ferris-Hartman co., now playing at the Grand Theatre in Seattle, will come for three weeks, opening Sept. 5 in repertoire, including *The Sultan of Sulu*. It happened in Nordland, *The Mayor of Tokio*, *The Wizard of the Nile*, and *The Blue Moon*. Other plays booked are *Forty-five Minutes* from Broadway, *Primrose* Minstrels, in Old Kentucky, *The Land of Nod*, *The Soul Kiss*, *The Parisian Model*, *The Man of the Hour*, *The Lion and the Mouse*, *The Sunny Side of Broadway*, *Just Out of College*, *The Honeymoon Trail*, *David Higgins*, in Dreamland, *Paul Gilmore*, *Florence Gear*, *Norman Hackett*, *The Honeymooners*, *Too Many Wives*, in Wyoming, *Just as the Sun Went Down*.

Jessie Shirley, formerly leading woman of the Jessie Shirley co., holders of the world's record for a continuous run in stock at the Auditorium Theatre, who will make her formal debut in vaudeville as author, star and manager the week of Aug. 29, scored a personal hit in her playlet, *The First Woman Governor*, at a tryout June 24, when the S. R. O. sign was out before the first curtain went up. The piece has literary merit and is strong in its dramatic effect, but needs pruning to make it compact. It deals with a mother's love for her wayward boy, whom she is asked to pardon after he is convicted of murder. He tells his mother he is guilty, but the woman governor sees her duty. It is a strong scene where she discovers the truth and struggles between being a woman and a governor. The law wins and the pardon is not signed. George McQuarrie is the lawyer for the defense, the prosecutor being Less Greer. C. F. Halston, who appeared as the son, will be replaced by Frank McQuarrie.

The Elks' Quartette, composed of Charles Eaton, Will Clark, Jacob Hill, and George Chant, under the direction of Professor N. A. Krantz, scored at the Spokane Day celebration at the Alaska-Yukon-Pacific Exposition at Seattle June 25. The quartette has been honored by the Grand Lodge, B. P. O. E., and will have a place on the official programme at Los Angeles 10-17. Spokane Lodge No. 228, will send 100 marchers to Los Angeles in a special train leaving here 6. Jacob Goetz, who has charge, announces that the feature will be original, the marchers representing the State of Washington, George Washington, the Battle of Bunker Hill, and the Boys of '76. Elks from Moscow, Cour d'Alene, Lewiston, Walla Walla and other points in the inland empire will join the excursion.

George T. Hood, of Seattle, assistant general manager of the Northwestern Theatrical Association, is in Spokane as the guest of Charles Muehlman, manager of the Spokane Theatre.

Karl Riedelsberger, director of the Spokane Choral Society and of the Riedelsberger string quartette, is making a campaign to organize a symphony orchestra of forty pieces in Spokane. W. S. McCREA.

LOUISVILLE.

No Settlement Yet of the Gayety Case—
Rumors of Next Season's Plans.

The Gayety imbroglio goes merrily on; injunction follows injunction, but the house is now ready for the opening and the final outcome between the opposing factions is awaited with interest. Manager John T. Macauley is in the East enjoying himself and completing Macauley's booking next season.

Local papers have recently published columns relative to Louisville's theatrical future. It is stated the Anderson-Ziegler co., last season occupying the Mary Anderson, would remove to what is now Hopkins, and continue the high class vaudeville style of entertainment which they have been offering so successfully for the past two seasons.

Rumors are rife that the Shuberts will secure either the Mary Anderson or the Masonic and present legitimate attractions.

The future of the Avenue is uncertain, but it undoubtedly will be in the field, as it has always been a big money-maker. CHARLES D. CLARK.

SAN FRANCISCO.

Words of Praise for Marie Doro—Robert H. Thomas Given an Ovation.

Gottlieb and Marx had a very superior attraction in Marie Doro, whose engagement ended July 4. This star was a genuine dramatic surprise in *The Morals of Marcus*. Miss Doro began her stage career some six years ago in San Francisco at the old California Theatre in a musical comedy and through merit alone has risen to the degree of star. After Miss Doro *The Merry Widow* will be welcomed 6.

The Alcazar did excellent business with Miss Roberts, supported by Thurlow Bergen, and, having been successful with Du Barry, will offer *A Country Girl*. *The Struggle Everlasting* was part of her repertoire. The supporting co., in addition to the Alcazar Stock co., has many new members.

Mrs. Fiske at the Valencia drew crowded houses to the end of her successful play, *Salvation Nell*. When the theatricists were talked about, *Salvation Nell* was foremost as the subject of discussion. Mrs. Fiske, on account of ill health, had to forego the acceptance of an invitation to be present at the Sequoia Club, which had arranged an affair in her honor which she intended to accept, but at the last moment was compelled to refuse, to the regret of all the members.

The American has succeeded admirably with *The Blue Mouse* and it will now enter upon its third week. The play is scheduled for three weeks. No other play has yet been announced to succeed the present number.

The Princess is entertaining the music-loving with grand opera. Those scheduled for next week are *Rigoletto* and *Faust*. Salomoff, a young Russian tenor, is scheduled to appear.

The regular Princess co. is now playing in the smaller towns in California, their final destination being Los Angeles.

After the completion of Mrs. Fiske's engagement at the Valencia Arthur Cunningham will again appear in *Arrah-Na-Pogue*.

Robert H. Thomas, the baritone, was given an ovation by about four thousand people who gathered to hear him sing at the Greek Theatre 20. He was accompanied by Vincent de Arrillaga. A. T. BARNETT.

SEATTLE.

The Ferris-Hartman Company Appreciated
Here—New Attractions at the Exposition.

At the Moore a pictorial reproduction of the boxing contest for the world's championship between Thomas Burns and John Johnson, June 20-22, matinees, 20-22, did not draw a large attendance. John Drew in *Jack Straw*, June 23-26, drew large and appreciative audiences. Mr. Drew's delineation of the character was admirable. Rose Coghlan as Mrs. Parker Jennings interpreted the role with accuracy and skill. The support was excellent. *The Servant in the House*, June 27-July 3.

The Ferris-Hartman co. at the Grand presented the *Sultan of Sulu*, June 20-26, in their usual artistic manner before large audiences, which showed their appreciation by frequent applause. Mr. Hartman showed his skill and ability to good advantage in the title role. Same co. in *The Wizard of the Nile*, June 27-July 3.

At the Seattle the attraction was *At Cozy Corners*, June 20-26, which drew audiences averaging good business. Emma Runding in the leading role was clever and likable. In the cast were Willis A. Hall, Raymond S. Paine, Janet London, Cora Wells and other talent. *My Tomboy Girl*, June 27-July 3.

The Pantages Players at the Loie gave a good presentation of *The Great Ruby*, June 20-26, which drew medium and large houses. In the cast were Aileen May, T. Daniel Frawley, Ed. M. Kimball, F. C. Huebner, Harry P. Cummings, Clara Kimball and other Loie favorites. Same co. in *Turned Up*, June 27-July 3.

The attendance at the Alaska-Yukon-Pacific Exposition, June 1-25, is reported as being 571,983, or a daily average of 22,875. Each day brings forth a new and varied programme. Among the attractions visited on the Pay Streak was the Swedish Building, the Battle of Gettysburg, a panoramic view accompanied by an interesting lecture; and the Monitor and Merrimack, which is a thrilling and realistic reproduction of the great naval duel fought during the Civil War. New features are being added from time to time to the large number of attractions on the Pay Streak. BENJAMIN F. MESSERVEY.

MONTREAL.

Cummings Stock and Robinson Opera Com-
pany Furnish the Indoor Attractions.

For the last week of their engagement at the Franciscans the Cummings Stock co. June 28-July 3, produced *The Devil*. Duncan Penwarden appeared as the Devil and gave a very painstaking and creditable performance. May Hillman played Marion Earl in an artistic manner, and Ray Myers did some clever work as Maxie.

The Robinson Opera co. at the Princess, June 28-July 5, produced Mulock's *Black Hussar*. This tuneful opera was well staged and costumed, and was given a capable production. Doris Goodwin and Nettie De Courcy appeared to advantage in the two leading female roles, and Jack Leslie was very funny in the comedy part.

LOS ANGELES.

Pretty Girls and Fresh Scenery in Phil, Pall
Pout—Good Business at All Houses.

The Princess Theatre Opera co. of San Francisco is playing a three weeks' engagement at the Mason, having opened June 21 in *Phil, Pall, Pout*, and the production compares most favorably with that given by the Casino co. in New York some five years ago. Fred Mace is playing the part of Peter Pouffe and making a great hit; Zoe Barnett is with the co. in the role of Cora Melon; she is fetchingly vivacious and has a good voice; May Boley is most satisfactorily cast in the role of Mrs. Montague, and Edwin Emery just suits the part of August Melon. The co. comes well costumed and with a large number of pretty girls and fresh scenery. Their engagement should meet with success.

Three Weeks was on at the Majestic June 20-26 with Beryl Hope in the leading role, assisted by Harry C. Brown and William T. Hayes and others. The play is uninteresting, rather poorly constructed and offers little in situations; however, business for the week bids fair.

The Morisco-Gilard co. opened at the Majestic June 27 in an elaborate production of *Sergeant Kitty*, with such principals in the cast as Mary Nelson, Maebelle Baker, Percy Bronson, Agnes Cain-Brown, Henry Stockbridge, Charles Gyllin, and Harry Gilard himself, with Charles Towle in charge of the orchestra.

At Walker's Theatre, June 20-26, was found Elizabeth Houston and co. in *A Cousin of Mine*; Madeline Rowe, character soprano; Wilbur S. Westerman, minstrel and story teller; Joseph Manley in popular songs, and motion pictures of exceptional merit. Splendid houses are the rule.

Polly of the Circus will visit the Mason 12; Edith Tallaferra will have the principal part.

The Lion and the Mouse is in its second week at Belasco's and proving a veritable house packer; it will most likely run for a third week.

The Traitor was the bill at the Burbank, and the story was well told and acted by Morisco's clever co. Wm. Desmond played the Ku Klux hero to perfection and Charles Gyllin made a villainous villain, while Willis Marks and Henry Stockbridge created the fun in their negro character parts. When *Knights Were Bold* is the bill for the coming week.

William Collier acceded to Mr. Morisco's terms and has wired for the consent of Mr. Frohman to play *The Patriot* at the Majestic, opening some time in July. DON W. CARLTON.

KANSAS CITY.

All Theatres Closed Here, but Outdoor Amuse-
ments Offer Many Seasonable Attractions.

All the theatres are now closed in Kansas City and the amusement seeker must look to the out-of-door resorts for entertainment. This, however, is not hard to find, as the three big parks—Electric, Fort-Scott and Fairmount—afford a large variety of amusement, and as the weather for the past two weeks has been very warm, the crowds have been large, both afternoons and evenings. The bills for the present week are reviewed under another heading.

The only indoor amusement places are the moving picture shows, one or more of which may be found in almost every block in the downtown district, while many are springing up in the outlying business centres also. D. KERRY CAMPBELL.

BUFFALO.

News of the Theatres—The Midsummer Ex-
position Draws Well.

The Bonstelle Stock company in *The Girl in Waiting* entertained large business at the Star June 28-3.

David Warfield in *The Music Master* had a very successful engagement at the Teck June 28-3.

Charles's Aunt was as funny as ever, and very capably presented by Gertrude Shipman and her players at the Lyric June 28-3.

The Lafayette Burlesquers did well at the Lafayette June 28-3.

The Midsummer Exposition is drawing large crowds and the management must be complimented on the list of attractions secured.

Dare Devil Schreyer is the headliner June 28-3. P. T. O'CONNOR.

MILWAUKEE.

Fanny Hartz and William Courtenay Pleased
—The Shubert's Patrons in Mistress Nell.

Mistress Nell was finely put on by the Friend Players of the Shuberts, and opened June 28 to a large house. This play gave great opportunities to Fanny Hartz, the leading woman, who took advantage of all of them and gave the part the necessary refined touch that marks the work of an artist. William Courtenay in the opposite part gave another of his excellent characterizations. The play required the entire strength of the co., and among those deserving special mention are Wilson Reynolds, George Henry Trader, Gertrude Dallas, Gwendolyn Piers, Thomas Emory, and Anita Van Buren, Edward Babbille and Claude Norrie. The play was handsomely mounted and the scenic equipment above the average. Little Lord Fauntleroy 5. Shenandoah, the well-known war play, was given an adequate presentation by the

Sherman Brown Stock co. at the Davidson, and opened June 28 to good business. Among those who scored his are Robert McWade, Jr., Julia Blanc, Adelaide Keim, and Robert Warwick. The House of a Thousand Candles 5-12.

The vaudeville season at the Majestic will cease for one week 5-12, and The Golden Girl will return for a short engagement. This is a play that had its premiere at the Alhambra during the Winter and proved to be a great success in Chicago.

A. L. ROBINSON.

NEWARK.

Katie Barry and Howard Chambers Have Many Friends Here.

The Aborn Brothers began their fourth week at the Olympic Park with A Chinese Honey-moon and were fortunate in securing the services of Katie Barry for the role of El-Fi. It is needless to say her unique quality as an impersonator of eccentric Cockney character is well known to every Newarker, and as a comedienne she is in a class of her own. She made herself enjoyed by all present. George W. Leslie again delighted the audience as Samuel Pineapple. H. W. Tredennick reappeared as the Emperor Hang Chow, and Sol Solomon as Chippie Chops. Howard Chambers as Hi Lung, and was most cordially welcomed by many who retain pleasant memories of his admirable performances in the park two seasons ago. His singing was one of the enjoyable features of the production. As Mrs. Pineapple, Florence Burdette imparted the requisite air of breeziness; the Countess Olga Von Hatzfeldt made a pretty and tuneful Soo-Soo; Harry Lane enacted Tom Hatherston in a manly manner. Kate Baldwin's portrayal of Mrs. Brown, Gertrude des Roches as Yen-Yen, and Harriet Carter as Sing-Sing were excellent.

The Aborn Brothers will present for the first time in Newark The Sultan of Sulu, July 5. The cast will include Thomas Whiffen, Howard Chambers, William Herman West, Countess Olga Von Hatzfeldt, Harriet Sheldon and that popular little Agnes Finlay.

GEO. S. APPELGATE.

SALT LAKE CITY.

Willard Mack's Company Goes to Pieces—Business at a Low Ebb.

Theatrical business is "dead to the world" here. The only thing on tap was the Willard Mack Stock co. at the Colonial in Captain Swift, and this only lasted until Thursday night. The long illness of Willard Mack has no doubt kept the co. in more or less shallow water, and with his return to the stage they hoped for better days. His illness returning, the co. decided to abandon the game and have gone to various points of the compass for other occupations.

For the entertainment of the G. A. R. people in August the whole town is on the qui vive. There will be everything possible done to please the visitors.

C. E. JOHNSON.

DETROIT.

The Fortune Teller, A Bachelor's Success and Fellow Workmen Seen Here.

The Aborn Comic Opera co. revived the Fortune Teller at the Detroit Opera House June 28-30 to fair attendance.

Sol Smith Russell's success, A Bachelor's Romance, was revived by the Glaser Stock co. at the Lyceum Theatre June 27-3.

Fellow Workmen was put on by the Chicago Stock co. June 27-3. Attendance fair.

ELYP A. MARGINI.

INCORPORATIONS AT ALBANY.

Articles of incorporation for the following amusement enterprises were filed with the Secretary of State at Albany the past week:

The Fields Producing Company, New York; to deal in a general theatrical and amusement business; capital, \$10,000; directors, Nathan G. Goldberger, Emanuel M. Klein, Meyer Klein, New York.

Brooklyn Grand Opera House Corporation, New York; to conduct a general amusement and real estate business; capital, \$1,000; directors, Mortimer Plachel, Myer W. Livingston, Joseph Klaw, New York.

Snell Amusement Company, New York; theatrical business in its various branches; capital, \$25,000; directors, Alice R. Butler, Julia Wall, Brooklyn, N. Y.; Bradford Buttel, New York.

International Chamber Music Society of New York; to maintain and equip places of amusement generally; capital, \$10,000; directors, Robert E. Johnston, Lulu G. Bried, Maurice A. Kraus, New York.

MORE OPENING DATES.

Klaw and Erlanger will open the New Amsterdam Theatre with The Love Cure Aug. 30. The firm opens the Liberty Theatre Aug. 8 with The Florist Shop. Coban and Harris' Minstrels open the New York Theatre Aug. 16.

SOTHERN AND MARLOWE IN LONDON.

E. H. Sothern and Julia Marlowe were passengers on the Kaiser Wilhelm der Grosse, which reached England June 30. Neither of the two names appeared upon the passenger list of the steamship.

THE ACTORS' SOCIETY.

THE NEW OFFICERS FORMALLY INSTALLED AT WEDNESDAY'S RECEPTION.

President Wise Receives a Very Appropriate Gift—Mr. Morey Assumes Active Charge—The Lorelle-Howard Wedding—A Return to the Stage—Gossip.

Amid the congratulations and good wishes of the members and friends of the Actors' Society of America, the new officers of that organization were installed into office at a most enjoyable reception given at the rooms of the society last Wednesday evening. Despite the fact that at this season the larger number of players are out of town, there was a goodly crowd present, and noted among the guests were representatives from practically all of the big successes now playing hereabouts. The rooms were decorated beautifully, yellow and white being the predominating colors, with huge bunches of daisies and buttercups to carry out the color scheme. Nellie Callahan had active charge of the arrangements, with the assistance of a committee, including Agnes Carlton, Julia Bachelder, Ina Brooks, Theodore Kehrwald and W. F. Haddock. This committee, by the way, and Miss Callahan in particular, is to be congratulated on the splendid way in which the affair was planned and carried out. Edwin Brandt acted as a sort of master of ceremonies, and in his opening speech explained that owing to the fact that President Wise had been re-elected to succeed himself, he (Mr. Brandt) had been chosen as an understudy to officiate at the installation. And a most capable understudy he turned out to be, too. At the close of his address Mr. Brandt presented President Wise with a huge owl, an emblem of wisdom, because he was the "Wise" man in the society. The presentation was greeted with much applause and laughter. The little address delivered by Fanny Cannon was particularly funny. Miss Cannon, like President Wise, was elected to succeed herself as vice-president, and in her address she declared that she had never thought much of her predecessor any way, and she was sure that she would turn out to be an improvement over the vice-president who was just going out of office. The little conceit made an immense hit and Miss Cannon was roundly applauded, particularly after she had been presented with a little toy cannon. Mr. Brandt welcomed H. Nelson Morey to the office of secretary, and at the conclusion of his remarks Mr. Morey was presented with a small package sent by retiring Secretary George Seybolt which, when opened, proved to contain a tiny pair of papier mache shoes, into which the new secretary was invited to step. Mr. Seybolt's joke was greeted with hearty laughs and Mr. Morey's acceptance with applause. The new treasurer, Harold R. Woolf, was welcomed and presented with a huge brass key as an insignia of office. Everybody then turned out to be a good time, everybody congratulated everybody else. President Wise and the other officers were busy seeing that all were enjoying themselves, and there were plenty of nice things to eat and drink. It was long after one o'clock when the reception came to an end.

Secretary Morey is now in active charge of the offices of the society, and it is plainly evident from the manner in which he has taken over his new duties that his term is going to be a busy and well conducted one. It is possible, too, that he will introduce a few new features into the regime of the office which are bound to work for the good of the society. Mr. Morey, by the way, will have as his assistant Frank Beyersdorfer, who has served the society for some time past very capably as stenographer.

Mr. and Mrs. George Seybolt, in winding up the duties of their offices during the past two months or more, have worked very hard and are now having a well deserved rest at their pretty home at Whitestone Landing, Beechhurst, L. I. It will take a little time for daily visitors to the society to become used to the absence of Mr. Seybolt's cordial greeting and Mrs. Seybolt's cheery smile.

A wedding of great interest to society members occurred at the Grand Opera House Hotel in Toronto recently when Lily Lorelle became the wife of Jack Howard. Both Miss Lorelle and Mr. Howard are popular in the society, and both are players with some little success to their credit. In private life Miss Lorelle is Lily Sprinks, the daughter of Proprietor Sprinks of the Grand Opera House Hotel. Mr. Howard is Harry B. Hough. He has announced his retirement from the stage, having gone into business in Toronto. The wedding was attended by many of the most prominent people in Toronto and the pair were showered with congratulations.

The good wishes of every member of the society are extended to Mrs. Newton Bennington, who returned to the stage after two years' absence in a pleasing vaudeville playlet in Brooklyn last week. Mrs. Bennington is pleasantly remembered as Bessie Taylor, and now that her husband's illness has made it necessary for her to once more return to the stage, she has done so bravely and uncomplainingly. Her courage deserves success and every society member wishes her good luck. Mrs. Bennington was for six years a faithful member of the board of di-

rectors, and at one time served capably as vice-president. It was she who presented the society with the beautiful clock which hangs on the wall of the reception room.

W. C. Andrews has been engaged to support Norman Hackett next season. Mr. Andrews for the last three seasons has been a prominent member of Louis James' company.

There will be a meeting of the board of directors this afternoon (July 6). Harry English is spending the Summer at East Weymouth, Mass.

Blanche Seymour is spending a few weeks at her home in Buffalo.

Adrian F. McLaughlin, who has been a member of the society for many years, called at the society the other day and voiced his ideas concerning the organization and its future. A proof of Mr. McLaughlin's sincerity in his hopes for the society's welfare is found in the fact that although he has been out of the profession for several seasons (he is now in charge of the Chinese exclusion in the Department of Commerce and Labor), he still retains his membership and warm interest in the society and its aims.

THE FINAL TRIBUTE.

Fitting Services Over the Body of Modjeska as it is Carried Through New York.

The body of Madame Helena Modjeska arrived in New York at the Grand Central Station at six o'clock last Thursday evening from Chicago, and was taken immediately to the Church of St. Stanislaus, in East Seventeenth Street.

On the following morning, before a gathering of her countrymen and admirers that crowded the Little Polish Catholic Church, the final tribute of the country in which the distinguished actress achieved so much honor in her art and in which in her later years she chose to live was paid.

At the conclusion of the solemn beautiful requiem mass, celebrated by the Rev. S. T. Rzelecki, pastor of the church, Mr. Lavelle, of St. Patrick's Cathedral, spoke at length of what the tragedienne had accomplished in her art, of her standing among her countrymen, among whom she was a constant example of patriotism, fidelity and loyalty, and above all of what a true Christian Catholic woman she was, leading an upright, unswerving life in walks usually supposed by the lay mind to be beset with temptation.

"She belonged," said Mr. Lavelle, "to a profession that is almost as old as the civilized world, a profession in which I have found as God-fearing Christians and true Catholics as in any other." Mr. Lavelle's was a splendid tribute and he closed by asking for prayers for the soul of the great woman.

The Rev. Father W. R. Obleski then spoke in Polish, and after the playing of Chopin's Funeral March by the St. Stanislaus organist, the services came to a close. Later the immense casket, covered with flowers, was taken from the church and sent aboard the Kaiserin Auguste Victoria, which sailed Saturday morning.

The bier was surrounded by masses of flowers, tributes from the Players, Lambs and Twelfth Night clubs, as well as from many prominent players throughout the country. Among those at the church to honor Modjeska were Richard Watson Gilder, Howard Pyle, Thomas Hughes Kelly, John Warner, John Kellard and Mrs. Prescott Hall Butler.

The final interment will take place in Cracow, Poland, Madame Modjeska's birthplace, where on July 17 there will be a national funeral in charge of men prominent in the literary and theatrical world of the tragedienne's native land. Modjeska's body will lie in The Wawel at Cracow, the Westminster Abbey of Poland, in company with the bodies of the great Polish kings and national heroes, a fitting resting place at the close of a wonderful and useful career.

ROWLAND BUCKSTONE IN SCROOGE.

Before a small, invited audience at the Lyric Theatre on the afternoon of July 2 Rowland Buckstone and a supporting company gave a performance of a sketch called Scrooge, adapted by J. C. Buckstone from "A Christmas Carol," by Charles Dickens.

This sketch was originally produced at the Vaudeville Theatre, London, and was afterward seen at the London Coliseum. The net result of the performance merely was to demonstrate anew two facts already well established. The first of these facts is that Rowland Buckstone is a character actor of much more than usual merit; and the second that "A Christmas Carol" is not a play and cannot be made a play.

The principal appearances were Rowland Buckstone as Scrooge, J. C. Buckstone as Bob Cratchit and Sydney Mather as the ghost of Jacob Marley. Both Rowland and J. C. Buckstone were excellent, while Mr. Mather was woefully miscast, evidently having borrowed his idea of the character from the Martini messenger in A Message from Mars. The sketch runs thirty-five minutes.

CENSOR PROHIBITS CAINE'S PLAY.

Hall Caine's new play has been refused a license by the English censor. The play is called The White Prophet, and was dramatized from a story now running in a magazine with English and American editions. It deals with the English occupation of Egypt and the coming of a leader of the Mohammedans who is called by his followers the White Christ.

NEW YORK THEATRES.

New York Theatres or Attractions Under the Direction of Sam S. & Lee Shubert, Inc.

LYRIC 42d St., W. of B'way. Eve. 8:15 Wed. Matinee, Best Seats \$1.50 Tel. 5216 Bryant. Mat. Wed. and Sat. 2:15

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Music by JULIAN EDWARDS

Book and Lyrics by Campbell and Skinner. Staged by Frank Shubert. (Largest, Funniest, Most Successful Attraction New York has known in years.)

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Most Gigantic Indoor Entertainment in all the World

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JEFFERSON DE ANGELIS

The Beauty Spot

with MARQUETTE CLARK

CUES.

Douglas J. Wood has been engaged by Harrison Gray Fluke for a leading part in The Bridge, the play in which Guy Bates Post is to be starred.

Frank Gray, manager of the Lyceum Theatre, Memphis, has been in New York, but has returned to Memphis.

Members of the Harvard and Yale baseball teams witnessed the performance of The Motor Girl at the Lyric on Saturday night.

Lily Cartlew will return from Kennebunkport, Me., about the middle of next month for the rehearsals of Uncle Dave Hancock.

LAURA HOPE CREWS TO STAR.

Laura Hope Crews is to be starred by Henry Miller in a play which is being written by Edward Peple on Mr. Miller's order.

CURRENT AMUSEMENTS.

Week ending July 10.

AERIAL GARDENS—A Gentleman from Minsk—317 times, plus 24 week—7 to 12 times.

AMERICAN—Vaudeville.

BLANEY'S—Closed.

BROADWAY—The Midnight Sons—7th week—81 to 88 times.

CASINO—James T. Powers in Havana—23d week—140 to 177 times.

DALY'S—The Climax—8 times, plus 11th week—82 to 89 times.

FOURTEENTH STREET—Vaudeville and Moving Pictures.

GRAND OPERA HOUSE—Vaudeville and Moving Pictures.

HAMMERSTEIN'S ROOF—Vaudeville.

HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—13th week—60 to 107 times.

HURDIS AND SEAMON'S MUSIC HALL—Closed July 3.

JARDIN DE PARIS—Follies of 1900—4th week—21 to 27 times.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

LYRIC—The Motor Girl—4th week—24 to 32 times.

MAJESTIC—Moving Pictures and Vaudeville.

METROPOLIS—Vaudeville and Moving Pictures.

VICTORIA—Vaudeville—matinee.

WEBER'S—The Girl from Hector's—23d week—151 to 180 times.

WEST END—Vaudeville and Moving Pictures.

YORKVILLE—Vaudeville and Moving Pictures.

WHY NOT GOOD MUSIC?

"C. SHARP" RETURNS TO THE ARGUMENT FOR BETTER THINGS.

A Receipt for a Modern Musical Comedy That Alone Tells the Story—Composers Who Have Lost Inspiration and Writers Who Have Exhausted Originality.

Receipt for a modern musical comedy (without allowing the old adage that "too many cooks spoil the broth"):

1. Take a little bathing beach.
2. Some elaborate interior of a polite hostelry for the "busy" rich.
3. (An incidental display of a few Worth creations by chorus girls, whose equanimity is never disturbed, nor complexions rubbed, by railroad wrecks, runaway motors, capsizing steam yachts, or any other of the trilling impedimenta befalling "those present" at the Sultan's garden party or the King of You-be-dam's grand ball. They're usually awfully composed and sing as cheerfully through their pretty noses about "how bitterly it snows" just as if it wasn't 103 in the shade outside. These ladies are the real heroines of the music "drammer.")

4. Add a scene in Florida by moonlight or Paris en fête, with Jake and Izzy doing acrobatic "stunts" disguised as chauffeurs, with a real automobile as prop.
5. Stir in a few well boiled over melodies by other composers, followed by an Isadora-duncan-Maude-allen danseuse, with the inevitable imitation of Ethel Barrymore, Maude Adams and Anna Held in bas relief.

6. Add a finale as dessert, and—
7. You then serve hot to the jaded palate at \$2 per plate.

This receipt is most popular with a majority of present writers, but we hope for a little reduction of their number before long. Mr. Savage's recent invasion of Vienna will result at least in one genuine novelty before the actual season begins. I refer to *The Love Cure*, the score of which, judging from a cursory piano hearing, promises to be replete with melody and song. The book is partially written by Leo Stein, the music by Edward Eyricher, and while it does not abound in wit or humor, at least there will be a connected story, and better still, a real love story, which was one of the most potent reasons for the success of *Lehar's Merry Widow*. "All the world loves a lover," and the musical comedy hero, with just a bit of realism about him, coupled with some common sense, a dress suit that fits, and a reasonable excuse for falling in love with the leading lady, would surely have a chance to survive the fate that generally falls to mediocrity.

The *Midnight Sons* is the most gorgeous production of backs, legs, arms and clothes I have ever seen, the mainstay and prop of the entire aggregation, of course, being Miss Ring. There is not a whole voice and but a single new song in the play or fantasia, as it should more properly be called, and a reward could be offered to any one finding the plot.

"The Hilkken Man" and "Yip-ti-addy-I-ay," two of Miss Ring's old successes, have now become new successes, and she could only be funnier if she sang *Ellizabeth's Prayer* from Tannhauser or the Mad scene from Lucia. "The Sourette's Secret" remained a secret as far as the audience was concerned when sung by Lotta Faust, who was a ravishing creature in black and yellow—and who smoked a cigarette as if she really knew how. The little "Mary Gardeners" ought to grow before they try to sing again. They surely do come from Paris with "paresis," and they don't care a "parasol." So there!

"Elly Riley," sung by Miss Ring in the theatre scene, in spite of its many interruptions on account of "business," was quite a charming Irish melody. I like Miss Ring's voice, not from a musical standpoint or for tone production, but for the clarity in its peculiar quality. It is very fascinating. She has a mature insouciance that fairly hypnotizes her gallery. I believe she could sing good music very well. I hope some day she will. "Lithograph Land," "True Blue," "Rings on My Fingers," "Carmen the Second," and "The Cynical Owl" proved to be utter triteisms not worthy of special mention, while "Armina," by Paul Linke, proved to be the missing link to better things in *The Midnight Sons*. It is a real song and quite equals its dainty predecessor, "The Glow Worm."

Oh! where are the singers of yesteryear? Let us turn back on the page of time to the days of the dear Bostonians, Jessie Bartlett Davis, Eugene Cowles, Alice Neilson, J. B. McDonald and a score of other sterling artists—no vocal atrophy there! They were no mere laymen at the feet of the illustrious vocal muse, for they each and all could sing, right well and roundly, too. And what is more, they knew how to sing, for they had been taught. They didn't graduate from the ribbon counter or the "third girl in the first row on the left." And their managers knew the difference between a biscuit and a ballad. Education played a stronger role in those days than personality or mannerism.

Then composers have their vogue as the different fashions change. The tragedy of Mr. De Koven's lost inspiration never fails to bring me keen regret, for Mr. De Koven promised so much and started out so well. First, the incomparable *Robin Hood*, *The Fencing Master* and *Rob Roy*, both of the last named of lighter grade, but real

comic operas; then, alas! *The Mandarin*, *The Highwayman*, *Maid Marian*, each telling a sad story of depleted creative genius; then a flaring up of the inward light before the final death, *Red Feather*, which disclosed the splendid Grace Van Studdiford, one of our precious few remaining elect, then oblivion in *Happyland*, *The Golden Butterfly*, *The Beauty Spot*, *The Yankee Mandarin*, which has not yet made its initial bow to New York, may possibly revive the De Koven musical splendor. I hope so.

Take Mr. Sousa, the march gentleman, who always writes at the top of his voice. *El Capitan*, *The Bride-Elect*, *The Charlatan*, *The Free Lance*, and a new creation called *The Glass Blowers*, to be produced this coming season. In spite of these lusty operatic splashes in Sousaism we still don't our caps to the Hand King for his "Washington Post," "Liberty Bell," and "Stars and Stripes Forever."

I fear that writers, like prima donnas, never know when to retire. There is also a limit to the creative capacity of librettists. It seems as if authors like Mr. Ade

and George Hobart are all "writ" out as well. There is a lack of spontaneity, freshness or vigor in the musical work of to-day. Could we only infuse into our music some of the whimsical or evanescent qualities of the Viennese, which renders it so full of subtle charm! But then it takes genuine artists to interpret such roles as *Sonia* or *Franzi*, in the Oscar Strauss *Waltz Dream*, which is the gem of all musical productions in recent seasons.

Now the adolescent *Motor Girl*, by Julian Edwards. Her bark is much worse than her bite. While delicate in construction and promising in spots, unfortunately she is neither flesh, fish nor fowl. There is a lack of continuity in the orchestration, the book is uninteresting, and the story limps badly at times. But on the whole it is clean and healthy, except in portions of the dialogue during the second act, when the author tries to become so "devilish" that he only succeeds in being coarse, which does no particular damage to the sensibilities, as it is so obviously out of the picture. And there is a real motif in the

title theme, based on a solid musical foundation.

Miss Caine also cannot sing, but I am quite sure that she is aware of this trifling defect, for an absolute lack of unpleasant vocal mannerism characterizes her stage methods. Her acting is simple, direct and sincere; she becomes a genuine relief from the overaccentuated actresses who one generally prefers on the installment plan. In these nth-less days of the wireless telegraph, horseless carriage and the everything else-less commodity, one can also easily accustom oneself to the voiceless singer. I refer to the present writing to the two luckless gentlemen who were so unfortunately cast as General Bockelster and the doddering Duke. Actually, they were tongue tied during their entrance songs. The chorus of "When We Were Twenty-one" was a replica of a portion of the old Faust ballet in the second act of the Gounod masterpiece. "Hitch thy wagon to a star" is sometimes not applied in vain.

The *Motor Girl* song was so good that it might have been written by Victor Herbert. "Finesse" was vaguely reminiscent of "Tact," from *Florodora*. "In Philadelphia," the most attractive production song of the play, was sung by the nondescript Louise as colorlessly as the hue of her gown. Dick, the leading man, also a voiceless vehicle for songlets, but the proud possessor of two very twinkling feet, did a nice little dance all by himself, followed by a neat ensemble chorus of pseudo steeds very like unto the Amazon ballet in *The Beauty Spot*. Then melody and a perspiring curtain upon *The Motor Girl*. She is well worth the price of admission, however, and should be liberally patronized.

A review of minor characters is an innovation, I must admit, and may seem a waste of good space in *The Mirror*, but so much importance rests upon these hapless pieces on the checkboard of music plays that if more capable people were cast in the smaller parts different results would undoubtedly be attained.

The evident lack of detail in American productions is pronounced, and special attention to this most serious defect in stagecraft would cover a multitude of sins.

An excellent song at hand for the nonce is a Spanish waltz song called "Senora" in three different movements, melodious and insinuating. I have not heard so good a number of this kind since "Carissima." Upon careful inquiry of the publisher, I find that although this song is in the "popular" category, it is still of high musical value and among the best sellers.

Like Diogenes, I still seek an honest composer. Sometimes the impossible becomes the possible, and vice versa.

A unique parallel presents itself in an amusing incident relative to an erstwhile "hit" of last season, "Aren't You the Girl I Met at Sherry's" in *The Gay White Way* at the Casino. Shortly after the above named song made its initial bow to the public, lo! another fish out of the same pan jumped into the publishing fire, and subsequently loomed on the local song horizon, "Aren't You the Girl I Met Last Evening?" a veritable twin sister to the "Girl at Sherry's." Great minds running in the same channel seem to fit in more than one coincidence nowadays.

My *pièce de résistance* until the last, *Vive l'Empereur!* Oscar Hammerstein, superb idealist in his matchless egotism, whose sense of humor fairly oozes out through his hats, returns from Europe with his pockets full of opera, real opera, at bargain prices, so much off on the dollar.

Of course this does not mean the *Mary Gardens*, *Renauds*, or *Constantinos* of the classic world, but genuine material is promised, and no less than four or five new productions. *Electra*, *Thais*, *Manon*, *Bohème* are noteworthy offerings in this special sale, and it will be curious to see just what the smart set will do about this invasion of their holy of holies.

I do not wish to impertinize, but what will Mrs. Brown-Smith, who outbids Mrs. Smith-Brown for the privilege of occupying \$5.00 worth of plush chair an evening think when the "descent of man" is actually accomplished and the gallery occupies the orchestra. May the brave and philanthropic Mr. Hammerstein live long and prosper!

THE YOUNG MEREDITHS.

Two of the many little players in Salvation Nell with Mrs. Fiske—children who aid in making the tenement scene in the play realistic—were greeted with unusual warmth in San Francisco. They are Marion and Miriam Meredith, and the former is a native son, having been born in San Francisco. They are accompanied by their mother, who travels with them. Miriam is eleven and her brother is younger. Marion goes in for comedy and Miriam leans to *Ibsen's* roles and to Shakespeare. One of the acts of Marion Meredith in *Salvation Nell* which makes a hit with the audiences is his imitation of the walk of the girl in the tenements, Myrtle. He appears as a ragged urchin in a make-up that recalls New York's East Side at its worst. In Los Angeles Marion has a reputation as a political speaker and, when a fund was being raised there for the San Francisco fire sufferers in 1906, he contributed oratory to help the fund committee. He is an ardent Republican, and can tell the advantages of protection with convincing force. Miriam Meredith has only a minor part in *Salvation Nell*, but she is studying for more important roles to come. Meanwhile she takes the Democratic side in political arguments with her brother, although, unless the suffragettes win out, she will not be able to vote at maturity.

Notes of the Air-Domes

At Brown's airdome (J. R. Johnson, manager), Cleburne, Tex., Hickman-Bessey company June 21-26 in *Lena Rivers*, *The Call of His Mate*, *The Sweetest Girl of All*, *The Mexican*, and *The Gipsy* and the *Girl*. Excellent company to S. R. O. at every performance.

At the Poplar Bluff, Mo., airdome (H. N. Shooter, manager), Henderson Stock company June 13-26 pleased good business. Culhan's Comedians in repertoire June 28-July 10.

At the Clifton (F. Teton, manager), Tucson, Ariz., moving pictures and illustrated songs by Fanny Bronckrick pleased good business June 21-26. The following attractions have been booked for the coming season: Mrs. Fiske, David Warfield, Olga Nethersole, William Collier, Florence Gear, and Norman Hackett.

At the Fort Scott, Kan., airdome (Harry C. Emich, manager), Clint and Bessie Robbins offered *Triby*, *Monte Cristo*, *The Travelling Man*, and *The Devil*, June 14-26. The Bailey and Lockwood company for two weeks June 28.

At the St. Joseph, Mo., airdome (C. U. Philley and R. Van Houten, managers), June 20-26, the North Brothers Stock presented *The Devil* to fair business. Lloyd Ingraham in the title part gave an excellent character portrayal and the company throughout handled their roles in a very acceptable manner.

The Mystic airdome, McAlester, Okla., was purchased by W. J. Siebert and changed to a vaudeville house June 28. It is on the Charles Hopkins circuit.

At the Marquis airdome (C. E. Marquis, manager), Louisiana, Mo., vaudeville, June 21-26, pleased good business.

At the Star airdome (A. Bert Estes, manager), McAlester, Okla., Edwin Barrie Stock company, June 20-26, pleased packed houses every night. Lewis & Lake Musical company to packed houses June 27-July 3. Bell Boy Musical company, July 4-10. Matinee Girl Musical company, July 11-17.

At the Crystal (Will Brooks and Crawford, managers), Guthrie, Okla., the Cole Stock company in *The Lighthouse*, *The Diamond Necklace Robbery*, *A Fisherman's Luck*, *The Hand of Man*, *The Village Blacksmith*, and *The Mountain Peak*, June 20-26. Fair company and business. *The Beggar Prince* Stock company June 28-3.

The San Antonio (Bert Leigh, manager) is doing a nice steady business. The bill June 21-26 included: Valeno and Treah, acrobats; Bert Leigh, Eddie Carroll and company; Fred Smith, Frankie Kane and company; John Mullane.

At the Omaha, Neb., airdome, *The Burglar's Wife* was the attraction and did well June 28-3.

At the Sedalia, Mo., airdome (George F. Hall, manager), Morey Stock company, *The Singing Girl* June 28; *The Man* and the *Milliner*, 29, and *Molly Bawn*, June 30.

At the East Liverpool, O., airdome (B. H. Killmar, manager), June 14-26, the North Brothers Comedians pleased fair

business. June 28-30 the Harcourt Comedy company presented *The Westerner*, *The Gambler's Wife*, *The Great Detective*, *Dens of New York*, *The Hand of the Enemy*, and *The Heart of the Klondike*. Good company and business.

At the Dubuque, Ia., airdome (Jake Rosenthal, manager), Jane Babcock in Georgia, June 21-27, pleased large audiences. Same company in *The Bishop of Balleratt* June 28-3. Miss Babcock's sudden illness interfered with the performance to some extent June 21.

At the Bartlesville, Okla., airdome (John Flinn, manager), Tolson Stock company June 21-26, pleased packed houses. Beckenridge Stock company, June 28-3. Coliseum Roof Garden (C. W. Stater, manager): Moving pictures June 21-26 to good business. Franklin Stock company June 28-3.

At the Independence, Kan., airdome (W. Rex Bell, manager), the Roscedia Stock company closed a very successful two weeks' engagement June 28 to well pleased audiences. The Playter Players opened June 29 with *The Newlyweds* as the opening bill.

At the Leavenworth, Kan., Airdome (Charles Lister Keane, mgr.), Boston Ideal Opera company (permanent) in repertoire; change of bill semi-weekly; excellent business; cast and chorus above the average.

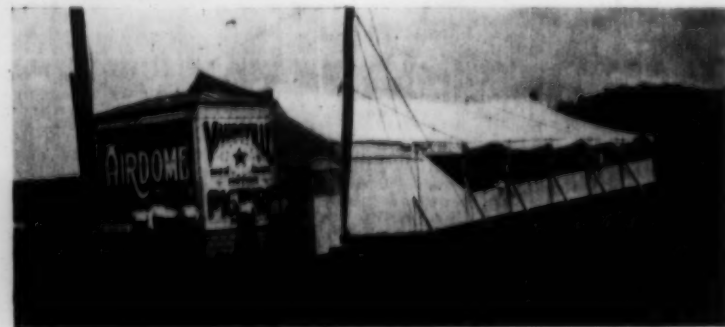
Manager R. H. Smith, of Airdome at Tonganoxie, Kan., reports good business June 28-3.

At the Airdome, Mexico, Mo. (A. R. Waterman, mgr.), the Fane-Correl company June 21-26; company ordinary; business fair. Henderson Stock company June 28-30.

At the Airdome, Winston-Salem, N. C., the past week an excellent programme was rendered: Charlie Raynard, the Merediths, Snooper, the educated bull terrier. For the present week: Frank Bailey, Two Stiltzies. At Columbus, Kan., McGhie's Airdome (W. E. McGhie, mgr.), Richardson Stock company June 21-26 presented *Heart of the Rockies*, *The Deputy Sheriff*, *Down on the Farm*, and then was closed by local management on account of unsatisfactory performances. Moving pictures only June 28-3. National Stock company 5-10. People's Stock company 12-17.

At the Airdome, Chanute, Kan., F. Lee Williams, manager. This popular resort is now on its eighth week of successful business. Ellsworth co. is the attraction at present, having opened June 28 in *The Great White Trail*. The special features of this co. are unusually good.

At the Washington, Pa., Airdome Amusement Company (A. D. Mair, manager), Latimore-Leigh company ended two weeks' stand June 14-26, drawing good business. Capable company, carrying very strong specialties. Plays: *American Gentleman*, *Lena Rivers*, *The Female Detective*, *Wolf in Sheep's Clothing*, *An Orphan's Prayer*, *Flower of the Ranch*, *Amy*, *The Child of the Circus*, *Lost on the Pacific*, *Master and Man*, and *Little Red Riding-Hood*. Taylor Stock company June 28-30; Clara Turner, 12-24, 26-Aug. 7; Harcourt Stock company, 9-21.



A New Airdome at Pomeroy, O.

PLAYS AND PLAYERS IN LONDON

(Special Correspondence of THE MIRROR.)

LONDON, June 26.—Right joyful am I that I am able to begin this epistle with the glad tidings that on the occasion of King Edward's "official" birthday yesterday, he bestowed a Knighthood apiece on my old friend's Actor-Manager Beerbohm Tree and Dramatist Arthur Wing Pinero. This fresh honor done to the theatrical profession so many ages neglected in this connection is in each of these two cases extremely popular. No two men in any profession have done more for their art in our days. As actor, undoubtedly the late Sir Henry Irving was in many respects superior to Sir Herbert Beerbohm Tree, but Tree is quite Irving's equal as a producer of Shakespeare and the "legit" generally and in sundry other ways he has proved himself as enthusiastic and loving student of the drama as the lamented Irving. Moreover, Sir Herbert, like Sir Henry, is a real good fellow, kind and considerate to all around him and greatly beloved by all who serve him. Lady Tree is not only a brilliant actress; she can as Greek scholar and mathematical expert hold her own in linguistic and scientific circles.

Sir Arthur Pinero's play writing record is, of course, known to all the English-speaking world. All of his plays, certainly all the best of them, have been seen in your great Republic. If only for his splendid drama, *The Second Mrs. Tanqueray* alone, "Pinny" as he is affectionately called in the profession, is rightly regarded as our leading living dramatist. He has, however, written many another fine work. Sir Wing is fifty-four, a year younger than Sir Tree, and so there is hope that both may long continue to give us of their best. Lady Pinero was a clever actress, stage

name Myra Holmes, when she married Pinero about five and twenty years ago, but she left the stage after that marriage. Her son by a former marriage, Angus Hamilton, is one of our most brilliant newspaper artists and war correspondents.

Last night at the performance of *Twelfth Night*, the second of the plays revived at His Majesty's for the new current Shakespeare festival there, Sir Herbert Tree was congratulated with great enthusiasm by a crowded house. At the end, the new Knight returned thanks gracefully and modestly.

The first play of Tree's Shakespeare Festival was *The Merry Wives of Windsor*, in which the new Knight again gave his famous impersonation of the Fat Knight and Falstaff to wit. Among his chief supporters were Ellen Terry as Mistress Page; Constance Collier as Mistress Ford; Lyn Harding as Ford; James Hearn as Justice Shallow, and Lionel Brough as the Host of the Garter.

In *Twelfth Night* last night Tree again scored heavily as Malvolio, and successes were also achieved by Viola Tree (the new Knight's young daughter) as Viola; Constance Collier as the Countess, and Lyn Harding, who forsaking tragic and serious characters for the nonce, was a fine and funny Sir Andrew Aguecheek. To-night we are to see *Julius Caesar*.

The new play output of the week has been as meagre as it was morbid. The principal example was a three-act play called "a comedy," forsooth, and entitled "Loyalty." It was the work of Hugh de Selincourt, who did not blush (so far as I could see) to put forth a story wherein a young wife was beloved by her husband's friend and lodger, upon the discovery of which illicit amour the said husband gave the

erring pair a nice little cottage to live in, he arranging to pay them visits from time to time. This ridiculous rubbish was produced by Harcourt Williams, action of a huge drapery store, runner of St. Paul's churchyard. Young Williams, who bears a striking physical resemblance to Martin Harvey, is already a capital actor, but he wasted himself on *Loyalty*. Also he wasted an excellent company.

The other new play was a suburban melodrama, bearing the old title of *Temptation*. Though full of the sanguifluousness and extravagant episodes of its class, it proved deeply interesting on its first London production at the Lyric, Hammersmith, and seemed quite clean and sweet after *Loyalty*.

The most attractive production of the week was a mock melodrama with the gory title of *Through Seas of Blood*. It was the work of three actors—Cyril Maude, John Harwood (his stage-manager at the playhouse), and Arthur Holmes Gore, also a member of Maude's company. It was produced in a big tent called "The Royal National Repertoire Theatre," at the Botanic Gardens, Regent's Park, where it served as one of the multifarious merry attractions at a garden party given in aid of the Actors' Orphanage. Words would fail me to describe how the chief villain, a military captain (played by Cyril Maude), "removed" all the human obstacles in his path, by means of stabbing, strangulation, poison, drowning, electrocution, and sundry other methods of assassination. Anon, however, all his victims came to life and pursued him to the North Pole, where he was promptly shot into fragments and scattered to the winds. *Through Seas of Blood* was a splendid bit of travesty and was splendidly acted by the aforesaid Cyril Maude, Kenneth

Douglas, Edmond Gwenn, W. H. Berry, E. M. Robson, Sydney Paxton, Constance Hyem, Sydney Fairbrother, and Jean Aylwin. Its five performances drew £200 toward the £2000 realized by all the shows combined. The leading English actresses and actors who helped in this grand fete were largely helped by sundry American stage favorites.

Speaking of American stage players and vaudeville artists, many are achieving great success and popularity just now in this city. Among those who are thus successful are Rose Stahl with *The Chorus Lady* at the Vaudeville; "Judge" W. C. Kelly and Clarence Vance in their respective turns at the Palace; Willard Simms in his sketch *The Paperhanger at the Empire*; Harry Corson Clarke in his sketch *Oh! You William!* at the Coliseum, and droll little Marshall P. Wilder, who is at the time of writing "smiling through" Society with the biggest S.

The only nerve-knocking bit of news which I have to communicate this week is that just now, at the moment of mailing, I receive the tidings that our Play Censor has forbidden another Bernard Shaw play! It is called *Press Cuttings*, and was intended for production at a Woman's Suffrage matinee at the Court. His Censorship, however, says he finds certain of the characters too "personal" and so he will have none of it. Poor Shaw! Not only has he hardly recovered from having his *Showing Up of Blanco Posnet* banned; but this week he has been much derided for certain very bad taste remarks which he made with an interviewer concerning the death of his friend, poor St. John Hankin, whose lamentable suicide I chronicled in my last letter. Poor Shaw! GAWAIN.

A STAGE CENSORSHIP.

A Lover of the Theatre Writes on the Theory of the Boston Mayor's Efforts.

Haverhill, Mass., June 15.

To the Editor of The Dramatic Mirror:

SIR: I note the following, by "The Listener," in the Boston Transcript of a recent date:

Mayor Hibbard's crusade against the notoriously indecent play of commerce finds support in a recent interview of Harry Lauder's in a London newspaper.

"Now take certain plays produced in certain theatres," says Mr. Lauder. "The curtain rises, and you ask yourself the question: 'Will they marry?' Sometimes you think: 'Are they married?' In that play there is throughout a vein of immorality, a suggestiveness which would not be allowed in a music hall.

One hears of certain actresses who assert that they would object to smoking in a theatre. But these ladies would go through a play of immorality which we don't allow in a music hall, and so far as my little help goes, never will."

It is recourse of dramatists and actors who can do nothing worth while—this bold appeal to baseness, impossible to decently self-respecting writers and artists; hence Mayor Hibbard is doing a real service to the American playwright in doing all that may lie in his power to discourage a dastardly commercial game in which commonly decent competitors are hopelessly out of it or handicapped from the start, as against men and women without shame.

According to the foregoing, "The Listener" is evidently of the opinion that Mayor Hibbard is capable of judging what is moral or immoral in the theatre, and therefore of what the people should see there; and yet I venture that he would not assent to the proposition that Mayor Hibbard assume the power of censoring literature and art generally, of being the final authority upon what sort of books and journals the people of Boston should read or the kind of pictures they should gaze at or buy. Still the principle at stake is the same.

I do not know Mayor Hibbard's qualifications to act as stage censor, nor probably do the majority of the people whose morals he assumes to stand sponsor for, nor does it matter, for whether he be wondrously gifted in these respects or not, he nor any other man has the attributes wherewith he can specify what is good or bad for the people in the modern theatre. That Mayor Hibbard assumes such a power is due not to any special fitness for its proper fulfillment he may possess, but because he happens to be an official elected as the representative of a distinct political group reflecting certain political policies, and not as a critic of the drama, of literature or of art. As an official, therefore, he assumes to do what an ordinary citizen he would not presume to do without risking being dubbed a meddler or a madman.

The fact is it is always safe to seek a reputation for morality by making the theatre the scapegoat either of irresponsible ignorance or personal ambition. There is always a class of citizens ready to believe anything that is vile and unwholesome about the theatre and to exercise, or to see exercised, a rigid and precise regulation of its af-

fairs, but these are also usually the people who know least about the theatre, its history, its work or its people. It is so easy to malign an institution about which the prurient minded or the puritanically obsessed are willing and frequently eager to believe the worst. As a consequence there is allowed a latitude in dealing with the theatre which would not be tolerated if applied to any other institution of an intellectual or artistic character, and always there are those who are not slow to take advantage of the fact.

The real danger of Mayor Hibbard's action lies in his assuming to declare the dramatic fare which the people of Boston shall have the opportunity of witnessing. Such an attitude should be inconceivable in a free community; sooner or later it would take us back to the days of the royal grant and leave the public depending solely for their amusement upon the whims, prejudices, ignorance and arrogance of the officials in power. Under such conditions there can be no democracy in artistic endeavor, and democracy in artistic endeavor is essential to the ethical and intellectual development of any people.

I repeat, no one man, nor indeed any number of men, is competent to judge what is fit or unfit for the people to see and hear in a theatre, any more than any individual or group of individuals is capable of deciding exactly the standard of any branch of literature and art. The times change and standards, moral and ethical, as well as literary and dramatic, change with them; and what may be improper in the eyes of this generation may be quite proper in the eyes of the next.

In the matter of the stage, as in other things, the public must be the first and last judge. The stage inevitably reflects the current moral standard, the highest morality of the average man, and it is the public who can say, and has the only right to say, what it chooses to approve or disapprove in the theatre. "It pays its money and takes its choice."

But whether the plays that Mayor Hibbard has interdicted be moral or immoral, according to his or any other man's standard, better that these plays be exhibited and the people be allowed free access and choice than to have established over them a censorship which would reduce them intellectually to the level of sheep. Not by being prohibited from witnessing particular plays or from reading any certain books or from seeing any certain pictures, but by being given the opportunity of passing judgment for one's self can the general average of culture be raised and the ability to discriminate be developed in any community. Your plea of protecting one kind of dramatists and actors (who are generally able to take care of themselves) as against another kind as a reason for censorship cannot avoid against that fundamental fact. Very truly yours, WILLIAM MAILLY.

THE SHEPHERDS SAIL.

Leonard Shepherd and his wife, Helena Head, sailed July 3 for a visit to France and England, returning to New York in September.

MRS. FISKE ON THE COAST.

Remarkable as has been the reception of Mrs. Fiske in Salvation Nell in New York, Chicago and the other cities of her itinerary, it remained for San Francisco to "cap the sheet" of praise. The press without exception was enthusiastic over the play and its presentation, and in this but reflected the attitude of the large audiences that witnessed it at the Valencia Theatre.

GOSHP.

It has been decided by Wagenhals and Kemper to open the Astor Theatre on Aug. 2, a fortnight earlier than was intended. The opening attraction will be *Paid in Full*.

Sam Bernard and Gus Edwards are the latest volunteers for the programme which will be presented at the Arverne Pier Theatre, July 18, for the benefit of the Hebrew Infant Asylum.

Joseph Gordon and Miss Gordon sailed for Europe July 1 for a long trip through Europe and the north of Africa.

Charles Robinson has been engaged for *The Follies of 1909* and entered the cast last night.

Signor Caruso will sing in three concerts at Ostend. His fee is said to be \$10,000 for the three seasons.

Cecilia Loftus, now Mrs. A. H. Waterman, kept her marriage to Dr. Waterman a secret from June 9, the date of the ceremony, until July 2. Mrs. Waterman will not retire from the stage.

Wallace Munro is at the Atlantic Highlands.

George A. Edes is at Far Rockaway.

On June 22, in Willoughby, Ohio, William Haworth presented for the first time his one-act farce, *Joan Jacot*, for the benefit of a little church, near his country home, recently damaged by Ohio's big wind storm. He was ably assisted by Evelyn Ferguson as Marie and Jess T. Calkins as Emile, Mr. Haworth appearing as Jean Jacot.

Branch O'Brien and Peter Rice are on a farm at Patchogue.

Julian Rose will play a part in *Klaw and Erlanger's* new musical comedy by John J. McNally and Jerome & Schwartz, in which McIntyre and Heath will be starred the coming season. The production will be opened at the Euclid Avenue Opera House in Cleveland in August. This is the first time that A. L. Erlanger has opened a production in his native city.

Julius Murry is spending his vacation at Deal Beach, commuting on the Sandy Hook boats.

Bickel and Watson, Lee Harrison and Barney Bernard will be members of the big company with which Klaw and Erlanger will surround Miss. Genes when she enters on her career of a star under the management of this firm. The book will be by Harry B. Smith and the music by Maurice

Levi. Miss. Genes returns to America in August.

Horace McViehar is at his country home on the Highlands of Navasink.

Edwin Mordant has been re-engaged by Henry Miller for Stephen Great in *The Great Divide*, his second season in the part. Mr. Mordant made a tremendous impression by his artistic characterization.

Paul Tietjens has been spending several weeks in the West.

The Man on the Box has enjoyed a preliminary trial tour in the English provinces under the direction of Dore Davidson, who engaged an English company to present the play, foremost among whom was Rose Temple, who made quite a hit in the part of June Annersley. Mr. Davidson's business manager is John Donald, formerly manager for the late J. L. Toole. He also piloted the late Augustin Daly's company supporting Ada Rehan in her repertoire on the occasion of their last visit to England.

George Goodale, dramatic editor of the *Detroit Free Press*, has been in New York.

George Sammis has a country home at Sound Beach.

Mr. and Mrs. Aubrey Noyes are at Bensonhurst for the summer.

The Baldwin-Melville Stock company at the Bijou, Nashville, Tenn., and the B. B. Vernon Stock company at the Casino were forced to disband after short engagements.

Eustace Ball is with his father and mother in Cincinnati, but will soon sail for Europe, to remain until autumn.

ACTED FOR HIS MOTHER.

At the first performance of *Salvation Nell* by Mrs. Fiske and the Manhattan company in San Francisco, the mother of Holbrook Blinn—herself formerly an actress of note—for the first time saw him in an important role on the stage. This episode furnished a bit of pathos as telling as the play. Seated in the stage box to the right was a pale, wan woman, prone on her couch, watching with eager eyes every move of the players on the other side of the footlights. The watcher was wrapped in coverlets and surrounded by friends. She was Mrs. Nellie Holbrook Blinn. Theatregoers of other days knew her as one of the prominent teachers of elocution and dramatic art in San Francisco. At the end of the second act, where a powerful scene has been enacted between Mrs. Fiske and Mr. Blinn, a single bunch of carnations was tossed on the stage from that box. That was the only token the mother gave, if gleaming eyes and a happy smile from her may be excepted. The carnations were sent to Mrs. Fiske, who gave one of the blooms to her leading man as the curtain arose and descended to the tune of mighty applause. Mrs. Blinn had a right to feel proud of her son. Mrs. Blinn's stage career was notable. She was the first dramatic instructor of David Belasco, and her professional activities were with actors of the first class.

PLAYS COPYRIGHTED

Entered at the Office of the Librarian of Congress, Washington, D. C.

In the Star's Dressing Room; sketch. By F. Allen.
 In 1849; melodrama in seven acts. Written by A. M. Hilland.
 Indian Romance; drama in one act. By G. Mohawk.
 Intruders; The; farcical playlet in one act. By Frances St. John-Brown.
 Invasion; dramatic composition in three acts. By McKee Rankin and Henry Kirke.
 It's Born in 'Em; study in men. By Miss Norton.
 It's Up to Me; comedy in one act. By M. Keene.
 J'en ai Plein le Des de Margot; comedy in two acts. By Georges Courteline and Pierre Wolff.
 Jim, the Governor; comedy in three acts. By Josephine Carton.
 Journey's End; The; comedy in four acts. By Roy Sensabaugh.
 Kaleema; By M. McClelland.
 King of the Kan; The; musical comedy. By R. G. Reynolds and O. O. Libbey, with music by W. H. Golde.
 King's Comedy; The; play in three acts. By O. Duer and H. Ford.
 Knight for a Night; A; one-act sketch. By J. W. Carey.
 Last Chance; The; comedy drama in three acts. By J. J. Reardon, Jr.
 Last Dream of the Babes in the Woods; By H. V. Hamilton.
 Law of Golden Heart; The; comedy drama. By W. H. Merling.
 Leafy Kate; By A. Stevenson.
 Le Breton; The; play in three acts. By G. Astral and C. de Lima.
 Life's Sentence; A; comedy drama in one act. By Harrison Armstrong.
 Little Kyofo; newly translated from the descriptive Dano-Norwegian text, ed. with introduction and notes, by H. L. Mencken.
 Lo Que No Vuelve; comedy in one act. By Ricardo Hernandez Bermudez.
 Lord of Bread; A; character monologue. By F. A. Sulzer.
 Lost a Thousand Dollars; monologue. By Fred Le Perte Digez.
 Lotameira; dramatic sketch. By H. M. Harslow.
 Love by Wireless; comedy in one act. By J. A. Golden.
 Luck of a Jonah; The; or, The Turn in the Lane; play in four acts. By J. F. Luitich.
 Lucky Stone; The; comedy in one act. By W. R. Randall.
 Luchilla; drama of Russia in four acts and six scenes. By Alphonse Chrostowski.
 Mlle. Nitouche; one-act play. By J. Goldberg.
 Magazine Review Song; The; illustrated act. By L. K. Walter.
 Magic Eyes; opera in three acts. By O. F. Starkey.
 Maid of Orleans; The; Schiller's romantic tragedy, adapted from the German by G. S. Vrebeck.
 Making of a New Man; The; comedy in three acts. By R. Hurst and Charlie de Lima.
 Man That Was; The; comedy drama in three acts. By Charles Hodges.
 Man Who Couldn't Lie; farce comedy in three acts. By P. F. Eldridge.
 Man Who Had Been Blind; The; play in four acts. By R. F. Poole.
 Maria de Lencia; play in one act. By J. Munda de Quevedo; music by Arturo Ga. Goncerian and Enrique Lopez Griznel.
 Markham Divorce Case; By Oliver White.
 Marriage Day; The; drama in four acts. By A. K. Adelman.
 Martin de Laverio; I; comedy in three acts. By G. Antona-Traversi.
 Masterpiece; The; play in one act. By R. Hurst and Charlie de Lima.
 Maud's Aunt; farce in one act. By Tennie Herdick.
 Merry Chase; A; comedy in three acts. By R. L. Leman.
 Metaphysics; or, The Lady and the Tiger; symbol drama in four acts. By M. V. Burton.
 Midsummer Madness; A; comedy drama in three acts. By R. Hope.
 Miracles; Les; play in one act. By J. Royo de Leon; music by Federico Chavez.
 Mix Up in Starr's House; By Henry William Richards.
 Modern Love; By Kate L. Dalliba.
 Money Loaner; The; or, The Indelible Conversion; By Emma Jane Finn.
 Musical Sketch; A; libretto. By Kettle and Alexander.
 Mystic Power; By M. L. Nirdlinger.
 Natter Son; A; comedy in three acts. By J. Montgomery.
 Night Riders; The; play in three acts. By S. Wood.
 About Thebes; play. By Alice P. Barney.
 Affinity Marriage; The; play in four acts. By C. McMillen.
 Almost; playlet. By E. L. Whittier.
 Anne de Buridan; I; comedy in three acts. By R. de Fiers and G. A. de Callavet.
 Arcadians; The; fantastic musical play in three acts. Book by Mark Ambler and A. M. Thompson; lyrics by Arthur Wimmeria; music by Lionel Monckton and Howard Talbot.
 At Stony Brook; playlet in one act. By E. Foreman.
 At Sunset; By G. Scarborough.
 Bache's Nightmare; A; playlet in one act. By Mrs. E. Lawrence.
 Belshazzar; Daniel, and the Mystic Writing on the Wall of Babylon; By Francis R. Cole.
 Black Beauty; play in four acts and five scenes. By N. Twomey.
 Brace of Burglars; A; one-act dramatic composition. By F. J. Houston.
 Breaking the Record; one-act drama. By A. B. Rogers.
 Brenda of the Leaves; drama. By R. Barry.
 Brother Bastus X. Jasper; Lecturer; dramatic composition in one act. By L. Rinestein.
 Built on the Sands; By R. Mackay.
 C. Q. D.; or, Miss Robinson Cruise; play in one act. By M. J. Davis.
 Charlotte of the Plains; By Mrs. B. L. Johnson.
 Chief Song; The; farce comedy in one act. By William J. McKenna.
 Citizen's Ascent; The; pantomime in one act. By Charles Smith.
 College Boy and the Show Girl; The. By Guy Fletcher Bragdon.
 Conflicts; one-act sketch. By M. M. Suck.
 Connals; play in three acts. By P. Haven.
 Condie's Clothes; By U. Davis.
 Cost of Ransom; The; play in one act. By M. S. Shaffer.
 Country to the City; playlet. By M. Harfield.

Cousin of Mine; A; farce comedy sketch. Cousins; one-act sketch. Written by E. Ruff and D. Raynol.
 Daughters of Eve; The; play in three acts. By H. C. Colwell.
 Derreck; The; military drama in four acts. By C. W. Flythe.
 Devil and His Emulraries; The. By Dry.
 Dorfkomtesse; Die; opera in three acts. By Porde-Milo and Erich Urban; music by R. Danziger.
 Drums of Doom; The; drama in one act. By G. Villiers Stuart.
 Duke and the Valet; The; comedy in three acts. By H. C. Colwell.
 E. H., Jr.; drama in four acts. By Moore Auldyn.
 Eight Thirty Limited; The; one-act musical farce. By E. Biley.
 Eighteen Hours After the Wedding; By Maud Mac Stanley.
 Eliza's Relatives; topical comedy in one act. By C. Greve.
 Escalator; The; play in three acts, adapted by Dr. N. H. Hornetline.
 Englishman's Home; An; play in three acts. By Major Guy Du Maurier.
 Factory Inspector; The; playlet. By M. Harfield.
 Flaming Chance; A; drama in four acts. By William Nelson.
 Flower Shop; The; play in three acts. By M. Craig-Wentworth.
 For Her Brother's Sake; drama in four acts. By W. H. Nelson.
 Four Plays; By Archibald Eyre.
 Freeman; The; play in three acts and epilogue. By F. Wagner.
 Gee Whis and Hully Gee; one act dramatic composition. By F. J. Beaman.
 Genius and the Gentleman; The; drama in four acts. By Miron Lednswell.
 Gleichheit; play in four acts. By K. Bottcher.
 God's Heroes; drama in five acts. By Laura Clifford Barney.
 Granat; The Story of a Love Behind a Throne; play in five acts, dramatized by George D. Baker, from George Barr McCutcheon's novel of the same name.
 Great Experiment; The; Shakespearean fantasy. By Anna Cowan and Alice Ward Bailey.
 Greatest of These; The; play in three acts. By L. B. Ely.
 Have You Seen Myah? three-act comedy with music. By C. H. White.
 Hearsh Ashes; play. By A. Gerstenberg.
 Her Hilda; The; drama in three acts. By W. A. McGuire.
 Helmholtz; play in three acts. By E. Jacob.
 Her Ideal Man; play in four acts. By R. G. Jones.
 Her Sacrifice; drama in prologue and three acts. By E. Mitchell.
 Her Way and His; vaudeville sketch. By M. S. Speakman.
 Hidden Village; A; drama in four acts. By W. W. Davis.
 His Son's Father; play in one act. By G. H. Irving, Jr.
 Holding Up Father; musical comedy in one act. By C. H. Myers.
 Homeward Bound; or, A Policy Game. By Mason Peters.
 House of Cards; A. By J. Gorman and B. R. McKinley.
 I'd Rather Die; By Henry Quenter.
 Iceman; The; farce in one act. By Laurence Ditto Young.
 Ideal Ball Player; The; diversion in three acts. By C. D. Adams.
 Ihr Abschied; play in one act. By Kurt Neurede.
 Im Klubessal; play in three acts. By Karl Reussler and Ludwig Heller.
 Imperatrice; I; play in three acts. By C. Mendes.
 In Old Mexico; drama in four acts. By C. R. Foster.
 In the Evening; playlet. By O'S. E. Redden.
 Judge of Israel; By A. M. Williamson.
 Judith of the Cumberlades; play in six scenes, adapted and dramatized from the novel by Alice MacGowan, by Dr. J. Hedley.
 King Douglas and the Fairies; play in four acts. By M. McLaughlin.
 King of Spades; The; romantic comedy in three acts. By J. L. Baldwin.
 Kiss and the Consequence; A; one-act dramatic composition. By F. J. Beaman.
 Kit's Caller; acting humorous monologue for a woman. By Pauline Phelps.
 Kline (Die) Baronesse; opera in one act. By Robert Rodansky; music by F. Alpin.
 Ladder; The; American play. By E. Ittmann.
 Lady Devotion; comedy in three acts. By J. F. Mooney.
 Leaves of the Tree; The; play. By E. L. Masters.
 Light on the Road; The; drama in prologue and four acts. By A. R. Eytan, partly adapted from the French of Victor Cherbuliez.
 Loving Cup; The; vaudeville act. By G. Ritschel.
 Lucky Liar; A; comedy in one act. By J. Chevallier.
 Mammion and the Minstrel. By N. Gardner.
 Man from Italy; The. By William Bonelli.
 Military Ball; The; musical comedy in one act; book and lyrics by A. K. Allison; music by Herbert J. Braham.
 Mistakes in a Dental Office. By R. Cannon.
 Mons. the Vestal; religious Irish drama of the days of St. Patrick. In four acts. By M. B. Ryan.
 Money Made in Mining; musical comedy in two acts. By W. Aspinwall.
 Narragansett Pier; original comic opera in two acts. Written by van T. Suthren; composed by J. Sebastian Mathew.
 Narrow Path; The; play of New York life of today. By J. Montague.
 Natural Law; The; drama in four acts. By H. Hall.
 New Managing Editor; The; one-act play. By K. C. Murphy.
 Nonsense; By H. Aldrich.
 Number Twenty-three; sketch in one act. By H. Coleman and Z. Coltrin.
 O'Brien Zehntausend; Die; opera. Book by Julius Freund; music by Gustave Kerker.
 One New Year's Eve; dramatic composition. By E. M. Shorey.
 Opera versus Comedy; sketch. By G. C. Cook.
 Our Church Fair; farcical entertainment in two acts. By Jessie A. Keller.
 Our Recreations; drama in three acts. By F. W. Mathieu.
 Out of the Sea; play in one act. By N. Rose.
 Oysters; farce in one act. By Alice C. Thompson.
 Pards; in one act. By W. H. Nichols.

Peril; The; spectacular military play in four acts and five scenes. By R. Hurst and C. de Lima.
 Persian Princess; A; new musical production. Book by Leedham Hantock and P. J. Barrow; lyrics by Percy Greenbank; music by S. Jones; additional numbers by Marie Horne.
 Playmakers; comedy in three acts. By W. H. Nichols.
 Pieves; The. By Mrs. B. L. Johnson.
 Political Scandal; A; comedy. By J. Bickel.
 Priestess of Humanity; The; drama of the day. By J. L. Baldwin.
 Prim Miss Perkins; The; one act dramatic composition. By F. J. Beaman.
 Pursuit of the Parson; The; trial in the year A. D. 1880; for female characters only. By Helen Lee Brooks.
 Ranchman; The; melodrama in four acts. By Harry Van Demark.
 Realm of Doubt; The. By Maynard F. Holtzner.
 Reingefallen; play in one act. By Kurt Neurede.
 Reputation; comedy of manners. By J. F. Cooke.
 Roland and Rivira; tragedy in four acts. By S. Greene.
 Rube and the Hoodoo; The; one-act dramatic composition. By F. J. Beaman.
 Sacrifice; The; American play. By M. Goldman.
 Salsbury; The. By Harry Williams.
 Saturn's Crosses; By Margaret Leigh Toland.
 Sausage from Bologna; A; comedy in four acts. By J. J. Chapman.
 Schlave des Goldes; Ein; comedy in three acts. By J. H. Seidel.
 Schlechte Ruf; Der; comedy in three acts. By Ludwig Hirschfeld and Walter Angel.
 Seachlight Matrimonial Club; The; sketch. By E. N. Zoline.
 Show Girl's Husband; The; one-act comedy. By Kathleen Farroe Kennedy.
 Sinner; The; play in four acts. By Dr. N. H. Hornetline.
 Spanish Bandetta; A; or, Saved by a Child; melodrama in three acts, seven scenes. By Mrs. E. Lawless.
 Spy; The; one-act drama of the Civil War. By H. Bernard.
 Tartuff der Patriot; comedy in three acts. By Otto Ernst.
 That Which Never Dies; play in four acts. By J. D. Haag.
 Thornless Rose; The. By Maud Mae Stanley.
 Thoroughbred Half Breed; A; By A. N. Piper.
 Time of His Life; The; comedy in three acts. By C. Leona Dalrymple.
 Tommy, the Messenger. By M. Schumacher.
 Trap; The; drama in five acts. By H. J. Pullen.
 Trials of Love; By I. S. Bernheimer.
 Vaudeville Portrayed Behind the Scenes. By J. Delmore.
 Voyage; The; four-act play. By K. M. Roof.
 Wanted; A Man; drama in three acts. By F. J. MacBeath, Jr., and Henry Hapley Hay.
 War it Turned Out; By N. H. Root.
 Where There's a Will There's a Way; one-act sketch. By J. H. Kilroy.
 Woman and the Wizard; The; psychic drama in four acts. By W. R. Fairchild.
 World's Triumph; play, prologue—five acts—epilogue. By Louis James Block.
 Wreck of the "Republic"; The. By Stanley Johns.
 Wyoming Wedding Breakfast; The. By Ethel Ordry.
 Yankee Tar; The; nautical extravaganza. By J. P. Cordray.
 Youth and Old Age; drama in one act. By G. Morris.
 Of the Earth Again; By W. R. Chapman.
 Old Folks at Home; The Old Homestead of Vaudeville; By L. Rogers.
 Omar and the Rabbi; Fitzgerald's translation of the Rubaiyat of Omar Khayyam, and Browning's Rabbi Ben Ezra, arranged in dramatic form by Frederick LeRoy Sargent.
 On the Campus; musical playlet. By L. D. Young.
 One Fair Daughter; dramatization of the novel, in four acts. By G. Ward, in collaboration with F. P. Ladd.
 One Thousand Dollars Reward; play in one act. By V. De W. Knaplan.
 Only Love's Cross for Her; drama in four acts. By L. J. L. Stillwell.
 Orythya; worldness drama of ancient Rome. By E. V. Cooke-Haugen.
 Our House of Clay; or, The Purple Room; play. By W. Snow.
 Over the Wall; dramatic episode. By J. R. Pavilla.
 Paradise of Mahomet; The; comic opera libretto in three acts. By H. B. Smith.
 Parasites; The; play in four acts. By J. P. Ritter.
 Paula Macht Alles; operetta. By Bernhard Buchbinder; music by Rudolf Ralmann.
 Paying the Price; melodrama in four acts. By L. L. Schvartz.
 Perro del Molino; El; play in one act. By L. Navarro Serrano and J. Villamur.
 Phantasma; drama in four acts. By Robert Bracco; translated by D. St. Cyr.
 Philter Brewer; The; comedy in four acts. By Captain C. Klesner.
 Pipes of Pan; The; musical comedy in three acts. Book and lyrics by L. Frank Baum and G. Scarborough.
 Porch Climber; The; drama in four acts. By L. L. Schvartz.
 Power and Prayer; The; drama in four acts. By Thomas Etherington.
 Power of Woman; The; play in four acts.
 Primer Amor; play in one act. By E. Cerda; music by Enrique Bru.
 Prince Charming; or, The Art of Governing Men; drama in four acts. Adapted by A. More from a translation of the French tale by Edouard Laboulaye.
 Princess Sally; musical play in two acts. Lyrics and music by Arthur Schenker.
 Professor from Germany; The; play for high schools and colleges. By Joe Oliver.
 Quaker Husband; The. By A. R. Taft.
 Lori Pollinger; comedy in three acts. By Franz von Schonthan and Rudolf Gesterreicher.
 Love Conquers; By C. S. Brunsd.
 Love's Triumph; satirical comedy in three acts. By F. W. Mathieu.
 Luciana; sketch in one act. By J. Quillis.
 Lucio de Esteban Anglada.
 Lure of the Fox; The; comedy sketch in one act. By G. Gelst.
 Madame Nadine; dramatic sketch in one act. By J. A. Golden.
 Magnet; The. By H. R. Durant.
 Maid of Grimshy Hall; The; present day comedy-drama in three acts. By E. A. Gerardi.
 Mala de Goya; La; sketch in one act. By M. Falcon and E. Navarro; music by Rene and Marti.
 Margaret of the Ellises; rural drama in four acts. By E. Le Croix.
 Maria Jeaus; sketch. By F. Peres Capo.
 March of the Chorus; comedy-drama. By M. L. Smith.
 Mentir de las Estrellas; El; sketch in one act. By L. de Larra; music by Hermoso.

Dramatic Mirror

121 West 42nd St., New York

Special Feature Numbers

WILL BE ISSUED AS FOLLOWS:
MOTION PICTURE NUMBER, last forms close Aug. 14, 1909. Will contain Special Features of interest to the Motion Picture Field, with portraits and illustrations. Back cover page and other preferred advertising positions may now be reserved.

SPECIAL FALL NUMBER

Last forms close Sept. 18, 1909

Will thoroughly cover all fields of amusements and will contain many special articles, portraits and illustrations and will be enclosed in a beautiful colored cover. Back page and other special advertising positions may now be reserved.

OTHER SPECIAL FEATURE NUMBERS will follow, the dates for which will be announced later.

Midnight; comedy in black and white. By C. von der Vonde.
 Militant God; The; reverse tragedy in one act. By C. Greve.
 Monkey God; The; musical comedy. By Edith Howell Edgar Watkins.
 Monsieur Souille; drama in four acts. By J. Constas.
 Montague, the Gambler; play in one act. By W. S. Brintnall.
 Moral de lo Inmoral; La; comedy in one act. By M. de Zarraga.
 My Partner's Girl; By C. T. Daney.
 My Tony's Birthday; In one scene, Italian dialect. By J. R. Vaters.
 Nature Fakir; The; farce in three acts. By A. N. C. Fowler.
 New Light; The; German-American play. By C. von der Vonde.
 Night in Venice; A. By E. Foland.
 Now and Then; or, the Good Old Times. By M. N. Shaffer.
 O. K. Girl; The. By W. M. Cressy and J. A. Golden.
 Olaya Maravilla; La; play. By F. Peres Capo.
 Oleana Blesse; L; comedy in four acts. By A. Capus.
 Olive Latimer's Husband; play in three acts. By R. Bessler.
 On the Surface; the great lesson play in four acts. By F. M. Witmark and M. Lyons.
 Our Miss Gytos; new musical play in two acts. By Cryptos, constructed by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, additional numbers by George Arthur, music by Ivan Caryll and Lionel Monckton.
 Passing Storm; The. By Jacobstein and Trilling.
 Penetration Pacifica; La; play in one act. By M. Fernandez Palomero and F. Peres Fernandez; music by Emilio Lopez del Toro and Eduardo Fuentes.
 Picnic Girls; The; musical comedy in one act. By W. Barrett.
 Powers Within; drama in four acts. By A. J. Elbert.
 Predicament of Anna Belle; The. By F. M. B. Rutherford.
 Prophet; The; drama in four acts. By J. C. Lange, Jr.
 Queen's Robe; The; dramatic story. By Opie Read.
 Question of Honor; A; play in four acts. By J. C. and H. B. Dox.
 Red Parrot; one-act play. By Will M. Cressy and J. A. Golden.
 Revolutions Hochelt; drama in three acts. By Sonbus Michaels.
 Ruth and Naomi; Biblical drama of the time of Ruth in four acts and six scenes. By G. N. Wishear.
 Rutland; drama in four acts. By L. F. Bosterman.
 Sapho; play in five acts. By Henri Cain and Bernede; music by J. Massenet.
 Second Story Man; The; drama. By U. Sinclair.
 Senator West; By Henry Beach Needham.
 Slide Door Jennie; dramatic sketch. By C. L. Stoye.
 Small World; The. By G. Herer.
 Society; comedy in three acts. By E. J. Weisenberg.
 Son of the House; The; play in four acts. By Guy Steely.
 Strangers Within the Gates; play in three acts. By C. M. Hardings.
 Struggle of the Strong; The. By Crittenden Crington.
 Stumbling Block; The; comedy. By Oscar Graham.
 Subterfuge; The; playlet in one act. By E. G. Longman.
 Suffragettes and—Women. By E. E. Shepherd.
 Sunde Die; comedy in three acts. By Max Bernstein.
 Supplanter; The; or, The Land of Regrets; play in three acts. By Mrs. L. Dale and A. Holmes-Gore.
 Temptation of a Coupon Fiend. By Wolf Gilbert.
 That Wretch, Frank; musical sketch in one act. By R. G. Curtis.
 Thief in the House; comedy in one act. By R. M. Robinson.
 This Woman and This Man; play in three acts. By A. Hopwood.
 Thunderbolt; The; episode in the history of a provincial family, in four acts. By Arthur Wing Pinero.
 Touch of East Side Life; A; comedy in one act. By S. Murphy.
 Train de Luxe; comedy in four acts. By A. Hermant.
 Transformation; The; religious drama in one act. By C. B. Stevens.
 True Power; The; drama. By J. Gordin.
 Undergraduates; The. By V. G. Iden.

THE MOTION PICTURE FIELD

OFFICERS DEPOSED.

EXECUTIVE COMMITTEE OF FILM SERVICE
ASSOCIATION OUST SWANSON
AND LAEMMLE.

Coming Convention in Atlantic City Will Not
Have Them as President and Vice-Presi-
dent—Plan for National Regulation of
Rental Rates Will Be Proposed.

Ever since the cancellation of the exchange licenses of Messrs. Swanson, Laemmle and others by the Patents Company, there has been speculation as to what the effect would be on the status of these gentlemen as officers and members of the Film Service Association. Mr. Swanson was elected president of the association at the January convention and Mr. Laemmle vice-president. All of the other exchanges that have since been canceled were members of the association, in addition to a few exchanges that were never taken into the Patents Company fold. At the same time a very large majority of the association members are licensed exchanges. The question has been: Would the association go on as an independent organization regardless of the business affiliations of the members, or would the independents drop out?

The Minsion is able to announce that the executive board has solved the matter by declaring the unlicensed members no longer eligible to membership. According to the theory of the board, this ruling removes Messrs. Swanson and Laemmle from office automatically and the positions they were elected to fill are therefore vacant. There is claimed to be ample warrant for this action in the constitution of the association, which provides that the object of the organization is to promote the social and business harmony of its members. As the independent exchange men have no business relations with the licensed renters, it is held that there is no harmony to promote with them, and they can flock by themselves if they desire to do anything in the business harmony line.

Just how the deposed officers and members will take this action is not yet known. It is said a number of them will be on hand at the convention in Atlantic City, July 10, 17 and 18, and it would be quite consistent with the belligerent character of some of them if there should be some sort of a contest over the matter.

Aside from a possibility of a rumpus over this condition of affairs the convention is likely to prove a much more important gathering than has been generally supposed. When the Patents Company bombshell put the finishing touches to the old association last January and the new association was organized out of the remnants of the old, the idea was to hold conventions of the new organization as social reunions rather than for any business purposes. But recently there has been a large amount of discussion and correspondence going on between the members, and the indications are that there will be plenty of business of the first importance before the convention. The Board Walk will not have it all its own way, by any means.

The most important matter that will be brought up is said to be a comprehensive scheme for regulating rental rates and eliminating price cutting. The licensed exchanges in New York, Boston, Chicago and recently Pittsburgh have been experimenting with plans for the regulation of the business, and the result is said to be of the most satisfactory nature. But it is felt that if the regulation could be made national in scope the benefits would be greatly augmented. For instance, the Boston local organization is working well in controlling affairs in New England and the recent New York organization is meeting with like success in this territory, but there is a natural conflict of authority and interests in the border territory between the two sections—i. e., cities and towns that are served by both Boston and New York exchanges. The same thing is true of all other centres and sections throughout the country. Hence it is argued that a uniform plan must be established by which each section will work in harmony with the others.

Just what plan for national regulation will be proposed has not yet fully developed. There are at present three plans in operation in the local organizations—the New York, Boston and Chicago plans. The New York plan provides for no fixed schedule of rental charges and does not seek to prevent exhibitors from changing from one exchange to another when they wish, but it does provide that when an exhibitor goes from one exchange to another he must be charged ten per cent. more for his service, this ten per cent. to go into a common fund to be divided among the several exchanges in the local organization. The Boston plan prohibits exchanges from taking on the customers of each other, and a fixed schedule for rental service of different grades is established. The Chicago plan is somewhat similar to the Boston plan, with some variations in detail. But all three plans are intended primarily to stop ruinous price cutting and prevent exchanges from seek-

ing the customers of the others. All their missionary work for new business, it is held, should be exerted toward getting the business of the independents.

It has been said that there would also be discussion in the convention regarding some modification of the \$2 per week license fee charged exhibitors by the Patents Company, so that theatres shall pay according to their size, but as this matter is one in which the Patents Company alone will have the decision, it is thought that discussion in the convention can amount to little more than talk, to be followed possibly by negotiation.

Another matter that may be brought up has reference to the policy followed by the manufacturers of announcing in advance the films they are to issue and advertising the same in newspapers and bulletins. A few exchanges complain that these advance announcements enable the exhibitors to know what feature films are coming and to demand the same from their exchanges. The complaining element appears to look on this as a hardship. They would prefer to have the exhibitors left in the dark as to what is coming, so that they could be served with whatever films the exchanges choose to send them. It is not considered possible, however, that this complaint will be given much consideration. Even if the exchanges should demand such a policy it is not conceivable that the manufacturers would listen to it. One of the chief arguments in favor of licensed service is this very policy of advance announcements. The licensed exhibitor knows what pictures he will receive and he himself can advertise them in advance, while the independent exhibitor knows nothing about his future service. About the only way he can tell the age of a picture is by the condition of the film. It can readily be imagined what would happen to the licensed business if the advance announcements of new licensed films should cease and licensed exchanges should adopt the policy of the independents. Exhibitors would no longer be impressed by the superior value of licensed service. They would have no reason to believe that they would get any better service from licensed exchanges than from independent, and, in many cases, it is safe to say, their fears would be justified. The incentive would also be gone to a large extent for the manufacturers to continue improving their output. The rivalry of competition would cease and the quality of subjects would deteriorate. With a falling off in quality of the pictures there would inevitably follow a falling off in the patronage of the public. The motion picture business would start on the downward road and the goose that has been laying the golden egg would have his neck wrung with a vengeance.

A PICTURE FEATURE AT THE AMERICAN.

William Morris showed a new and decidedly novel motion picture in the middle of the bill at the American Music Hall last week, entitled *The Dissolving of Parliament*. Several noted members of the British Parliament were shown, each portrait crumbling away after being shown, the next one slowly taking its place, resembling a clay model in process of formation. The picture is not included in the regular licensed releases, but is an extra "special" from Charles Urban's studios. In this introducing special pictures as features in the bill Mr. Morris is following the methods of the foreign halls.

TROUBLE IN MONTREAL.

The school authorities in Montreal, Canada, threaten to wage war against moving picture shows located near school houses. The claim being made that the school children neglect their studies and are absent and tardy from school on account of the shows, which, it is also claimed, are of a demoralizing character. There is no regulation of the picture business in Canada such as is maintained in the United States by the Patents Company, covering a large percentage of the business, and for this reason, it is claimed, many objectionable pictures from Europe have crept into circulation.

CHANGES AT DOVER, N. H.

Business continues good at Dover, N. H. The Clement Theatre presented an excellent line of new films, which pleased large audiences, and the Long Brothers scored in illustrated songs June 21-26. City Opera House 26, Sherman's moving pictures pleased good business. This closes the season at this house. Frank E. Foster has returned and will manage the Clement, while Curtis D. Foster will manage a theatre at Old Orchard Beach for the summer. Florence Friars is the new ticket seller at this house. Eugene Palmer, door-keeper at the Clement Theatre, while getting an Italian, was shot in the leg and seriously wounded.

MORE TESTIMONY TO FILM REVIEWS

The correspondent of *The Minsion* at William, Conn., writes as follows: "Manager Harry Gale, of the Bijou Theatre, of William, is experiencing excellent results from his Minsion criticisms of moving pictures. He issued a bill containing *The Minsion* review of *What Drink Did*, resulting in the theatre doing an enormous business. The Minsion's approval of noted films has a strong hold upon the public, and is taken advantage of by progressive managers."

NEW HOUSE FOR HOUGHTON, MICH.

The Lyric (J. Richards, mgr.), Houghton, Mich., opened June 10 to good business. This theatre is pretty and has good prospects for continued business.

REVIEWS OF NEW FILMS. "SPECTATOR'S" COMMENTS.

KALEM COMPANY'S "JAPANESE INVASION" THE STAR PICTURE OF THE WEEK.

Edison Company Also Has a Fine Picture and the Biograph is Out with Another Powerful Drama—The Vitagraph Washington Reels Are Also High-Class Pictures, Especially the Second of the Series—Selig Scores Again.

The Japanese Invasion of the Kalem Company deserves to be classed as the leading picture of the past week. Indeed, it is the best war film *The Minsion* has ever reviewed. The Vitagraph's two Washington reels are also specially notable subjects, particularly the second one of the series which was issued Saturday, but which will not be reviewed until the next issue of *The Minsion*. The Edison Company's *Man Without a Country* is a fine production reflecting credit on the company. The Biograph films are of the usual high quality, especially *The Necklace*, which is a powerful dramatic subject. Selig's Western picture, *Ben's Kid*, is also worthy of praise.

The Way of Man (Biograph, June 28).—Speaking of this film as a picture story we cannot agree with the author that it is at all a fair example of "the way of man," nor does it truly tell what woman would do under the circumstances named. The man of this story is an exceptional individual and one not to be admired, while the woman is a self-effacing creature, more ideal than we are apt to find under ordinary conditions. This is no argument against the story, but against the title. The man in the case goes away for a time and while he is gone the girl meets with an accident, the explosion of a lamp, which leaves her face scarred. When the man comes back the girl fears the scar will destroy his love for her, and we are left to assume that she has read her lover right, for she finds him very attentive to her pretty cousin. Instead of going off to a beauty doctor and having the scar removed, she runs away and pretends suicide. Then the man and the cousin marry, and the girl with the scar becomes a teacher of the poor. The picture is staged and acted in the Biograph's usual effective style, in which the pretended suicide is accepted too promptly by the girl's parents and friends.

A Western Hero (Pathe, June 28).—It is unfortunate that the Pathe producers have fallen into the same error in this picture that has been so frequently criticised in connection with certain American pictures where it has been attempted to show Western Indian scenes located in settled Eastern country. The Pathe picture is beautifully colored and the scenes are romantic and artistic, but they are not American by the longest stretch of the imagination. Indians hold up a stage coach on a broad, well-travelled mountain road that has the appearance of having been cut out of the solid rock several centuries ago. The Indians make off with one of the passengers, leaving the horses unattended. The picture follows and rescues the prisoner, dropping the Indians at regular intervals as he runs. There are other strange liberties that are taken with customs, costumes and surroundings, but they are too numerous to mention.

Broke Again (Pathe, June 28).—This comedy, or rather farce, is well acted by the players who take the part of the old uncle and aunt, but the young scoundrel nephew is overdone. The story told is laughable, even if impossible. The uncle having refused any more money to the nephew, the latter, with one of his friends, arranges a bit of deception, by putting a skeleton in the nephew's bed and writing to the uncle that he has starved to death. The two old people, overcome by grief, visit the room, sweep over the skeleton and pay off the crowd of creditors who pile in the door. Then the graceless scamp of a nephew shows himself and the aged pair depart in a rage.

The Oysterman's Gold (Lubin, June 28).—Although there is little of a story to this subject, and what there is of a morbid nature, there are other excellent qualities about the picture that make it a highly successful film. An old oysterman is followed by two robbers, who determine to shove him over a cliff. As the deed is about to be committed, one of the robbers perceives how he can kill both men and have all the money for himself. He carries out his design, but after securing the plunder he is haunted by a vision of the murdered oysterman until he becomes crazed and jumps over a cliff to his own death. The early scenes of the picture show interesting views of oyster dredging, and the last scenes are located in exceedingly picturesque, rocky, seashore surroundings.

Washington Under the British Flag (Vitagraph, June 28).—If we had not seen the two Napoleon reels of the Vitagraph Company we should have felt inclined to accord this picture very high praise. Scenes in the early life of Washington are presented with considerable faithfulness. We see him as a young surveyor, as a messenger from the English Governor of Virginia to the French commander at Fort Le Boeuf, as commander at Fort Mifflin, as the able of Braddock during his terrible defeat and as the savior and husband of Martha Custis. The Indian battles are fairly well represented, although the uniforms of some of the soldiers do not show the usage they should, and there are other discrepancies in detail that might have been avoided. The mansion where Washington marries Martha Custis is also too modern in appearance. The large panes of glass in the windows could have been corrected. It would appear, without much trouble. The interior scenes, however, are faithfully represented.

The Man Without a Country (Edison, June 28).—The Edison people have given us in this picture a very strong dramatic subject, well constructed and for the most part ably acted and managed. It is a production that reflects

(Continued on page 17.)

Considerable discussion has resulted from an editorial published recently in *The Minsion* in which it was held that American players of the higher and even the highest class might well afford to accept employment in motion picture pantomime, not only on account of the remuneration offered, but more particularly for the benefit they would derive in pantomime training, in which the average English speaking actor is admittedly deficient. While some of the American film makers have succeeded in enlisting the services of actors of repute, there is still a reluctance among the greater part of the prominent players of the country to consider offers from the film manufacturers. To overcome this reluctance and to correct erroneous impressions, the writer would suggest that the more prominent film makers might find it profitable to join in giving at some suitable place a series of professional matinees, to which the best American players and dramatists should be personally invited. With a properly selected programme the result could not but be beneficial to both the film manufacturers and their professional guests. The latter would be able to perceive the rich possibilities of picture pantomime and the extent to which it has been elevated by the more far seeing manufacturers, while the latter would profit by the larger field of competent professional talent that would become available for employment. Many players would realize that their dignity need not necessarily suffer by reason of motion picture work.

The prejudice that still exists among many of the best players and dramatists against picture pantomime is not at all unnatural. It would be very strange indeed if it had been so soon eradicated, considering the very brief length of time that has elapsed since motion pictures took on anything like artistic quality. A writer, however, in a motion picture trade paper, *The Moving Picture World*, appears to resent this attitude of the more prominent players and attempts to ridicule any assumption of dignity on their part. He quibbles over the meaning of the word dignity and charges actors of even the highest class with insincerity and pretense—a very narrow view to take of the matter and one which can be of no possible benefit to the interests which the paper in question takes it upon itself to represent and instruct. The manufacturers are eager to secure the services of actors and actresses of repute. Of this there is no question. But the efforts of the manufacturers are not likely to be helped along in this direction by insulting and ill-advised abuse of players who have not yet realized the advantages of motion picture employment. It is not at all probable that the writer referred to speaks with any degree of authority for the manufacturers or any of them. It is difficult to conceive that any men of high intelligence, such as the motion picture manufacturers are proving themselves to be, could entertain for a moment the amusing ideas regarding actors and actresses that the writer in *The Moving Picture World* has expressed. But as the paper referred to makes large claims as to influence and representative character, and there may be some readers who will accept it at its own valuation, it is possible that the uncalled for attack on people of the dramatic profession may do some little harm by helping retard the better feeling toward motion pictures that the manufacturers are so desirous of promoting. There have been occasions before now where people have been forced to cry, "Save us from our fool friends."

But let us for a moment return to the more pleasant task of considering the sort of picture programme the manufacturers could arrange for the entertainment and enlightenment of players who are still in the dark regarding the dramatic possibilities of motion pictures. It would be pleasing to contemplate the impression that would be made on a professional gathering by the exhibition of a series of pictures like *Pathe's Duke de Guise*, *La Tosca* and *The Reckoning*, *Biograph's Resurrection*, *Vilain Maker of Cremons*, *Baby's Shoe* and *Was Justice Served?* and *Vitagraph's Where There's a Will There's a Way*. The *Foundling*, the two Napoleon reels and the second of the Washington series. These are enough for one installment, but there are many others that could be added from the same manufacturers, besides subjects of merit from Selig, Essanay, Kalem and an occasional one from Edison and Gaumont.

While picture pantomime is improving with such gratifying strides both in Europe and America, it must not be supposed that there is not great room for still further improvement even among the best producers. Nothing short of perfection should be the ultimate goal, although absolute perfection is a thing that may never be reached. Yet it may be tried for, and each step upward may bring to view the next step to be attained. In the humble opinion of the writer of these comments, there is one important fault in the average pantomime acting that is being too much overlooked, viz., the tendency of nearly all players to appear conscious of the camera. Doubtless the best players and the best directors believe that

they have overcome this fault. The good director is constant and persistent in his instructions to his players to keep their eyes away from the camera, and the good players try to obey the injunction. Many of them succeed, but is the mere act of keeping the eyes off of the camera enough? Should there not be absolute unconsciousness that the camera is there—or rather should there not appear to be this unconsciousness? It is of course admitted that the director and players must at no time really forget the camera. All action must take place in such a manner that the camera takes in the best possible view of the picture, but is it not true that the nearer the players can come to making it appear that they are unaware of the camera, the nearer to absolute realism they will attain? As has been previously explained in this column, motion picture pantomime gains its greatest effectiveness by creating the illusion that it is picturing actual and not fictitious events.

There are a number of ways in which the best producers in some of their star pictures betray what may be termed camera consciousness. A player will turn his face toward the front in a way that he would not do were he participating in an actual event. He does this perhaps to show his facial expression, but it is often at the sacrifice of a natural attitude. The spectator of the picture realizes at once that the actor is "acting," although otherwise he may be particularly careful to avoid theatrical appearances. Again, the director may display camera consciousness by the manner in which he disposes his characters, as, for instance, when a company of soldiers is marched up and halted, facing the camera as if to have their pictures taken.

None of the film makers are altogether free from this fault, although the film d'art series of Pathe Freres and many of the Biograph pictures come close to escaping criticism along this line. But they do not entirely escape, and there is the rub.

THE SPECTATOR.

LICENSED FILM RELEASES.

July 3. (Bio.) The Message. Drama. 944 ft.	
5. (Lubin) A Great Wrong Righted. Drama. 810 "	
6. (Pathe) A Child's Love. Drama. 524 "	
8. (Pathe) Spanish Army. Educational. 442 "	
9. (Edison) Up the Ladder with Tom Bowline. 1000 "	
6. (Gaumont) (Kleine) The Coin Collector. Novelty. 493 "	
6. (Gaumont) (Kleine) Haines in the Country. Comedy. 502 "	
6. (Vita.) Led Astray. Drama. 565 "	
6. (Vita.) The Dramatist's Dream. Comedy. 390 "	
7. (Pathe) Tragic Ending of Shrove Tuesday. Col. Drama. 450 "	
7. (Pathe) Tunisian Industries. Educational. 420 "	
7. (Essanay) The Black Sheep. Drama. 1000 "	
7. (Urban) (Kleine) The Pretty Fishermans. Drama. 580 "	
7. (Urban) (Kleine) Racing Steeplechase. Sport. 364 "	
8. (Lubin) The New Sideboard Folding Bed. Comedy. 505 "	
8. (Relig) The Lion Tamer. Drama. 975 "	
8. (Lubin) Room Mates. Comedy. 335 "	
8. (Bio.) The Country Doctor. Drama. 942 "	
9. (Edison) A Squeedunk Sherlock Holmes. 500 "	
9. (Edison) An Abandoned Cupid. 500 "	
9. (Pathe) Little Detective. Misc. 774 "	
9. (Pathe) The Fan. Col. Trick. 213 "	
9. (Kalem) The Soldier of the U. S. A. Military. 800 "	
10. (Pathe) The Witch's Donkey. Trick. 443 "	
10. (Pathe) Trained Falcon. Sport. 410 "	
10. (Vita.) Mine at Last. Drama. 610 "	
10. (Vita.) Wears Bones Seeks Rest and Gets It. Comedy. 305 "	
10. (Gaumont) (Kleine) Visions of Mother. Drama. 604 "	
10. (Gaumont) (Kleine) A Bad Case. Comedy. 314 "	
12. (Bio.) The Cardinal's Conspiracy. Com. Drama. 900 "	
12. (Pathe) Different Rulers. Col. Trick. 420 "	
12. (Pathe) Wood Floating in Morvan. Scenic. 450 "	
12. (Lubin) Driven From Home. Drama. 810 "	
13. (Vita.) The Cobbler and the Kitten. Drama. 505 "	
13. (Vita.) Skating Scenic. 345 "	
13. (Edison) The Secret of the Locket. 914 "	
13. (Gaumont) (Kleine) Only a Dream. Magic. 460 "	
13. (Gaumont) (Kleine) Sure Cure. Comedy. 480 "	
14. (Essanay) Which is Which. Comedy. 450 "	
14. (Essanay) The New Crop. Comedy. 550 "	
14. (Urban) (Kleine) Gushits. The Spanish Bell. Drama. 545 "	
14. (Urban) (Kleine) The Wizard Walking Stick. Magic. 420 "	
14. (Pathe) Evil Spirits in a Girl's Boarding School. Comedy. 623 "	
14. (Pathe) True to Her First Love. Drama. 558 "	
15. (Bio.) The Friend of the Family. Drama. 740 "	
15. (Bio.) Tender Hearts. Com. Drama. 233 "	
15. (Lubin) Two Cousins. Drama. 940 "	
15. (Relig) (Title not reported.) 525 "	
16. (Pathe) The Hand of Justice. Drama. 1010 "	
16. (Edison) Caught by the Coupon Fraud. 475 "	
16. (Edison) The Egyptian Mystery. 525 "	
16. (Kalem) The Escape from Andersonville. Drama. 850 "	
17. (Pathe) Invisible Thieves. Col. Comedy. 377 "	
17. (Pathe) Kind Hearted Tough. Drama. 587 "	
17. (Vita.) Adventures of a Fountain Pen. Industrial. 525 "	
17. (Vita.) The Magic Fountain Pen. Magic. 475 "	
17. (Gaumont) (Kleine) In the Hands of the Enemy. Drama. 737 "	
17. (Gaumont) (Kleine) The Lost Tie. Comedy. 225 "	



Trade Mark

BIOGRAPH FILMS



Trade Mark

Released July 5, 1909



The Message

How a Baby Saves the Mother from a Perfidious Wretch

A beautiful and touching dramatic subject of the bucolic type, telling the story of how a little baby saves her mother as she is about to drift into the wrong path. The plot unfolds in a succession of the most attractive rustic scenes ever photographed, and the film is in every way up to the Biograph standard of dramatic and photographic excellence.

Length, 944 feet.

Released July 8, 1909

THE COUNTRY DOCTOR

Story of the Temporal Deeds that Reap Spiritual Reward

The Country Doctor, a slave of duty, is called from the bedside of his own sick child to give aid to the child of a poor neighbor. He saves the neighbor's child from death, but loses his own child by the noble

sacrifice. The subject is one of impressive realism, and sure to strike deep into the hearts of the spectators.

Length, 942 feet.

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BUSINESS GOOD IN PROVIDENCE.

Although the weather has been very warm the moving picture houses in the various parts of Providence, R. I., have all been doing a rattling good business. Electric fans and other devices have been installed, and in many cases the thermometer registers lower inside than that on the street. At Bullock's Temple of Amusement Victoria Ungerly sings in pleasing voice. Morgan and West, R. T. Williams, Claude and Marion Cleveland, and Parker L. Burke complete a very good entertainment. The Bijou and the Nickel contributed some films of high order, and the illustrated songs are capably rendered with special scenery and electrical effects.

INTERESTING - EDDING IN SPOKANE.

Members of the orchestra, the spot-light operator and the moving picture man of Pantage's Theatre, Spokane, Wash., announced the secret marriage of Will D. Gilson, singer and composer, and Miss Toland, his former partner in vaudeville, the evening of June 25. As the title of the song flashed on the screen the orchestra started on the introduction, but instead of the opening picture the alide contained these words: "Gilda, I'm married now. It happened last week." The light operator flashed the "spot" on the singer, the orchestra played the "Wedding March" from Lohengrin, and the stage hands and ushers pelted the new benedict with rice and old shoes. Mr. Gilson and Miss Toland were married at Seattle a week ago. They will live in Spokane.

AN ORCHESTRA FOR THIS HOUSE.

Marvin M. Weir has accepted the management of the Colonial at Charleston, W. Va., one of the handsomest motion picture houses in the State, and has installed an excellent four-piece orchestra, which, in addition to the Southern Film Company's up-to-date service, is attracting large crowds to this comfortable little theatre.

INDEPENDENT FILM RELEASES.

Great Northern—July 3. The Prince and the Actor, drama.
Powhatan—July 10. The Sheriff's Pet, melodrama, 900 feet.
Centaur—July 10. A Tale of Texas, melodrama.
World—July 12. The Aborigine's Devotion, 600 feet.
Tiger—July 5. Love Plotter, comedy, 900 feet.
N. Y. M. P. Co.—No titles reported.
International—No titles reported.

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PATENTS COMPANY ACTION.

License Changes and Cancellations in Chicago Rochester and Norfolk.

The American Film Exchange, of Chicago, was burned out recently and the entire stock of films destroyed. In view of this situation the Patent Company, at its meeting with the manufacturers Thursday, granted license to the American Exchange to take over the stock of the Star Film Exchange, an independent concern of Chicago, accepting such independent films as may have been purchased since the Patent Company organized.

The license of the Talking Machine Company, of Rochester, was canceled for the reason that Mr. Powers, of that company, is organizing an independent film manufacturing business under the name of the Powers Company.

The license of the Norfolk branch of the Duquesne Film Exchange has been revoked.

PRESIDENT LONG RETURNS.

President Long of the Kalem Film Company, will return this week from an extended European trip. He will arrive with Mrs. Long on the "Mauretania."

AUSTRALIA WANTS "JAPANESE INVASION."

The Japanese invasion film of the Kalem Company has made a prompt hit. Even before it has been seen in foreign countries there is demand for it. A cablegram order from Australia for a copy of the film was received last week by the Kalem Company.

THRIVING BUSINESS AT RACINE.

Palace and Dreamland, moving picture houses, are doing nicely at Racine, Wis. The home coming celebration July 5 and 6 promises to be a big event in the city's history. Six thousand to eight thousand former residents and strangers are expected, and every effort will be made to please them and offer entertainment by picnics, parades, fireworks, etc. Government troops from Fort Sheridan, Ill., will also be guests of the city. All that is lacking is a guarantee of fair weather. Theatres, vaudeville and moving picture houses will be well patronized.

NEXT Spandau FILM ISSUE

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Ready Wednesday, July 14

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REVIEWS OF NEW FILMS.

(Continued from page 15.)

great credit on the producers, and is of the class of pictures we should like to see always coming from the Edison studios. It purports to be a free adaptation from the novel of Howard Crosby, "Hale," but it is scarcely this. It is rather a story that has been merely suggested by the novel. The stealing of the plane by a spy, by which the false accusation, the court martial and conviction of the innocent young officer, brought about, followed by his tramping on the flag in a sudden fit of rage at the injustice of his conviction and his sentence to ostracism and loss of citizenship are total departures from the Hale story. Other scenes are shown to illustrate how he is shunned by all, but these scenes occur on shore, while according to the novel the man was never permitted to land. The climax is also a departure from the story and shows him on board of a warship during a battle when he climbs the mast and restores the flag to its place from which it had been shot, losing his life but regaining the respect of his fellows by the heroic deed. The most scene is cleverly handled and the semblance of battle is admirably attained. As the flag again flies free to the wind, applause is spontaneous. There is one point, however, in this excellent picture that must be criticized. The uniforms of the naval officers are not of a period that corresponds to the other surroundings of the picture. In the novel the story starts early in the last century and in the Edison version the ship rigging indicates the same period.

Saved from the Flames (Gaumont, June 20).—The best dog acting we have ever seen in a picture is presented in this interesting film. The dog is jealous of a little boy that comes visiting the family, and shows his jealousy with wonderful success, absolutely convincing until he purposely upsets a lamp in the boy's room and sets the house on fire. This bit of dog sagacity is too much to believe, although we accept it as part of a novel story. Having started the fire the dog sees the anguish of his mistress, and runs into the burning building and drags out the boy.

No Appetite for Dinner (Gaumont, June 20).—This laughable comedy picture starts in like a recent Pathe film in which a man is shown to have become mixed in his dinner dates, but the ending is different and, on the whole, more clever. After eating a hearty meal, an officer remembers that he has agreed to dine with a friend and his wife. He hurries to their house, when it transpires that they, too, have forgotten the invitation. They have just finished dinner, but are too polite to say so and another dinner is prepared, to which all three sit down and try with comical distress to do justice to the food. The comedy acting is natural and free from unnecessary exaggeration, all of which adds to the amusing effect.

Psyche (Pathe, June 20).—This pretty colored film is based on Greek mythology, and tells a story of Venus becoming jealous of Psyche and invoking the aid of the Gods to overcome her rival. Psyche is kidnapped by Cupid, and taken to the abode of the Gods, where Venus forgives and Mercury weds her. The classical ladies in the picture are, however, properly clothed in flowing gowns, so that no one need fear the classical idea is carried to a logical conclusion.

The Phantom Syrens (Urban, June 20).—This story is also something of the fairy tale class, although the time is the present and the location is a picturesque part of the French coast. Two fishermen become enamored of two syrens, who vanish when pursued. So bewitched are they that they forget their wiser instincts at home, and the latter seek advice of a goddess, who tells them how to win back the affections of their lovers. They go to the island abode of the syrens, and posing in attitudes similar to that of the elusive phantoms receive their lovers in their arms.

Rulers of the World (Urban, June 20).—This novelty film is series of black and white portraits of the Kings of Spain and England, Emperor of Germany, Czar of Russia, and Presidents of France and the United States. They appear as if from running liquids and dissolve again into the same appearance.

The Slavey (Essanay, June 20).—If the slaver and her leman friend had been played in this picture with anything like reality instead of a desperate attempt to burlesque the parts, the story would have been humorous. As it is, the film fails to be the least bit funny. The pair go to a ball on an invitation they pick up where the girl works, and, after falling down a few times while trying to do a comedy dance, they get themselves thrown out, which certainly serves them right.

The Policeman's Romance (Essanay, June 20).—Lacking plausibility and being acted with anything but recent Essanay ability, this story adds nothing to the reputation of the producers. The policeman in particular is about as good an exhibition of how the part should not be played as can well be imagined. His chief business throughout the film is to kiss his girl's photograph. He kisses it when he calls to take her out walking, and he kisses it when she turns and leaves him because he fails to catch a runaway team. He kisses it again when he receives a note from her that she will take him back when he proves he is no coward. Then when some of her relatives burglarize a house and a little girl walks past the burglars without being seen by them, although she almost stumbles over one of them on her way to call the police, our friend the policeman kisses the photograph once more before obeying the summons. Inside the house he passes behind the burglars who keep their backs turned while he takes another lascivious peep at the photograph. Thus inspired he sails in and vanquishes the three burglars, carrying two of them off to the police box on the corner, after which he pays his respects again to the photograph. The third burglar in the meantime has run for the girl, who hurries to the scene and begs the officer by the love he has professed for her to let the burglars go, but he steals his heart and refuses to be lured by love from his duty, whereupon the third burglar cracks him over the head from behind and he swoons with the photograph clutched in his hand. Fresh policemen arrive, and the culprits are dragged off, while our noble hero goes to the hospital and nurses his faithful photograph. In the end the girl comes to his bedside, and is supposed to save him from death. All three are now united, the girl, the policeman, and the much-kissed photograph.

The Old Army Chase (Lubin, July 1).—There is some indication at the start of this film, after the characters are introduced in a specially foolish fashion, that there might be a good story coming, but it becomes flat and unprofitable toward the end, and is sadly disappointing. An old colonel refuses the hand of his daughter to a young West Point cadet. The cadet, however, profits by a new military rule lately introduced into the United States service

by the Lubin picture producers, and receives notice that the commander at the Academy has appointed him captain in the army. From cadet to captain—that's going some. He calls on the girl, and the two and the old colonel amusing himself by looking through his old army chest, which recalls to his mind scenes of his war experiences. These scenes would not be bad if they had any point to them. Between the vision scenes we see the girl and the cadet standing at one side looking on in the most insane attitudes, holding a flag between them. The sight of them is too much even for the old man, for he promptly gives in and bestows his blessings on them. If he had given them a good kick each and sent them out of the picture it would have been far more satisfactory.

The Necklace (Biograph, July 1).—It is a pleasure to turn to this powerful picture, acted with all the faithful realism that is making Biograph productions famous. There are two parts that stand out as masterpieces of character work, the man and wife who slave for twenty years to pay back a useless debt. They are young and happy when the wife borrows a necklace from a friend so that she can make a crowd at a ball. A crook steals the necklace and the couple buy a new necklace to replace the stolen property, borrowing from a loan shark and from the man's office associates to make the purchase. The thieves find that the stolen necklace is imitation, but the poor couple never learn the truth until the son, when old and feeble from worry and work they have paid off the last dollar of debt. The man is discharged because he can no longer give satisfaction in his work and he goes home with the sad news to his wife at the washbasin. Starving, they appeal to the lady from whom they had borrowed the necklace, confessing what they had done. This is the first she knows of the exchange and she hastens to tell them that they have given her good gems for spurious ones. But it is too late. The old man is dead and his wife is dying.

Ben's Kid (Selig, July 1).—A clever Western melodrama with a touch of humor is well presented in this film. A bad man forces his wife to move away from their home in a mining camp, leaving their baby behind them. The miner holds a raffle to see who shall have the "Kid," and Ben wins, but he is short on baby knowledge and although ably assisted by the crowd is unable to keep it from crying. The justice of the peace is called in and recommends a nursery bath, but the infant is saved from this fate by the timely arrival of an old lady at the bunk house. In the meantime the bad man's wife escapes from her lord and master and returns for her baby. The bad man follows, but is glad to escape when Ben and his friends show a disposition to deal quickly and earn justice. However, he is pursued and caught. We learn from a subtitle that he is lynched and a year later Ben and the widow "hook up." The acting throughout is most satisfactory.

The Japanese Invasion (Kalem, July 2).—There may have been war pictures that have been better produced than this latest subject of the Kalem Company, but if so, it has never been the good fortune of the writer to see them. Certainly nothing that has come out within a year can remotely approach it, and that is saying much when we remember the Edison Blue and Gray and the Selig, the Pathe, and the Vitaphone war subjects. The excellence of the Kalem picture is not alone in the faithful acting, without a trace of flamboyant melodrama and the fine handling of the story, but it is also wonderfully convincing in the magnitude and correct appearance of the military operations and the skill with which they are presented to the eye, so that we comprehend what is going on and see it in paper perspective without confusion, but at the same time with vivid action and thrilling realism.

The first scene alone is a little confusing. We see the Japanese General Noki, a splendid characterization, with his staff and troops in the field. Genuine Japanese are in the foreground, but we do not understand what is going on. Has the war commenced, or is the scene merely preparing for the invasion? After this scene the action is perfectly clear and consistent. A Japanese spy obtains employment as butler with the American general on the Pacific Coast. He makes notes of the American plans, and two other Japanese spies cut the wires at that line to the wireless station on the Pacific Coast, so that communication with the American fleet is cut off. Then we see Japanese advance forces after landing, as they pass toward the interior. Infantry, cavalry and artillery in sufficient number to give the impression of a large body of men. Next comes the first great battle scene, with the Japanese general and his staff in the foreground, the artillery in action back of them and the troops advancing in the distance. We do not see the American lines, but we know the direction they are in, and we note the effect of their fire. There is no posing for pictures in this scene, nor in any other in the film. It all has the semblance of reality. The infantry in open order is proceeding forward in the distance, the cavalry sweeps across the field and disappears, the artillery is throwing shells in continuous succession, the gunners falling beside their guns and fresh men taking their places. Aides and messengers arrive and depart, while the general calmly issues his orders and receives reports. The next scene is a vivid one in a city street, where the Americans have barricaded. The Japanese advance and drive the Americans back, but the latter recover the ground and the Stars and Stripes is again planted on the barricade. Here the picture ends, except for a short scene showing three men defending the flag.

Parted on Their Honeymoon (Edison, July 2).—This is a pleasing little story of child life, in which a boy and girl are married in play at a children's party. Later the youngsters set out on their honeymoon with a toy trunk, a dog, and a goat and cart. The dog deserts them, and later leads the frightened mothers to the spot where the children have stopped to rest. Then the bridal pair are led back home and spanked.

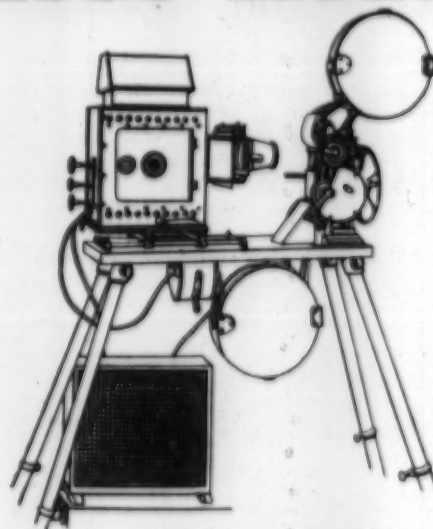
He Wouldn't Go Under a Ladder (Edison, July 2).—We have seen more rapid comedies than this, but not very many. Two rival real estate men try to sell a house to a customer, but one of the agents refuses to walk under a ladder. The customer continually gets away from him and finally buys from the other fellow.

The Bogey Woman (Pathe, July 2).—This fine colored film tells a pretty fairy story that is not only pleasing to the eye, but is also interesting. A young witch transforms children into huge vegetables and carries them home to her den, but a fairy tells a boy how to overcome the witch, and he does so, rescuing the children and releasing them from their vegetable bondage.

Man with a Manikin (Pathe, July 2).—Two men take a dummy out to dine and leave him to pay the bill. Later they place him in the attitude of murdering a clothing store

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dummy and call the police. The picture is laughable, even if it is rather foolish.
[The releases for Saturday, July 3, are omitted from this installment of reviews, owing to the fact that The Mirror goes to press with this issue too early to cover them. They will be included in next week's review.]

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At the Best (Anne Clements, prop.), Cicero, Tex., moving pictures and illustrated songs pleased large attendance June 21-22. Redie Stock company 25-3.
At the Majestic (L. M. Gorman, mgr.), Lincoln, Neb., moving pictures and illustrated songs by Helen Brandon and Daisy Black June 21-3 to good houses.
At Red Oak, Ia., the following moving picture houses report good business June 21-22: Majestic (L. Wallace, mgr.), Comet (L. Freeman, mgr.), Beardsley (L. M. Beardsley, mgr.).
At Hannibal, Mo., the New Star, with the Cameraphone as the feature, is attracting good business and crowded houses are the rule at this popular theatre. The Nickelodeon is drawing its share of patronage June 22-July 2.
At the Colonial (W. A. Hollenbach, mgr.), the Lyric (Jacob Ebling, prop.), and Victoria (W. I. Wolf, prop.) vaudeville and moving pictures pleased good business June 22-July 2.
Miss Bingham of Boston, is a new singer at the Bijou, Willimantic, Conn. Cartouches is featured headline picture. Mr. Hilliard has returned to the Elite, singing "Sweetheart Town". The Viola Maker of Cremona is a much appreciated picture. Scenic has a good picture in Nat Pinkerton II. George S. Skinner sings "My Irish Queen" in dialect most acceptably.
The Lyceum, of Oswego, N. Y., closed owing to poor business.
At the Criterion Theatre (Ed B. Moore, mgr.), Bridgeton, N. J., moving pictures and Morris Brown, violin soloist, pleased good business June 22-3.
At the Star Theatre (E. G. Diefendorf, mgr.), Binghamton, N. Y., moving pictures and illustrated songs, Hippodrome (W. J. Gulliford, mgr.) moving pictures and illustrated songs. Empire Theatre (G. B. Wright, mgr.) moving pictures and illustrated songs, and at the Gaiety Theatre (Albert Soller, mgr.) moving pictures and illustrated songs.
At the Middlesex (Henry Engel, mgr.), Middletown, Conn., excellent vaudeville and moving pictures drew large audiences July 2-10.
At Yankton, S. D., New Theatre (Richard Klegan, mgr.) moving pictures and vaudeville to fair business June 21-22. The Scenic (J. M. Cunningham, mgr.), moving pictures June 21-22 to fair business.
At the Princess (J. F. Holiday, mgr.), Peoria, Ill., moving pictures and illustrated songs continue to draw good business July 3-10.
At the Lyric, Petersburg, Va., moving pictures and vaudeville to fair business. Cockade: Moving pictures; small business. Idle Hour: Moving pictures; fair business.
At Saratoga Springs, N. Y., Wonderland (John C. Graul, mgr.): Independent service of moving pictures and illustrated songs. Frank Burton, soloist, to satisfactory houses; pictures changed

every day. Lyric (Killmers and Beckett, mgrs.): Licensed moving pictures, changed every day, and illustrated songs. M. J. Abbott and Steve Blower, soloists, to large and greatly pleased audiences. Bijou (Dwyer Brothers, mgrs.): Vaudeville has been discontinued until Fall, as they were unable to get the people they desired for their patrons. Moving pictures, licensed, and illustrated songs by L. M. Osborne in good business; pictures changed every other day. Broadway (A. G. Sherlock, licensee): Fred C. Mallory, mgr.: Moving pictures and illustrated songs July 2-10.
At the Casino, Leavenworth, Kan., Fern and Palma's moving pictures to good attendance June 22-3.
At the Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.) three reels of good pictures and illustrated songs drew the usual good business June 21-22.
At Lima, O., the Façade, Royal, and Dreamland are displaying moving pictures to good business, regardless of the very hot weather.
At Boise City, Idaho, the Box, the Rojo, and the Star are still drawing good houses nightly.
At Jonesboro, Ark., the Grand (Bleich and Mack, mgrs.): Moving pictures and Roy Boston in illustrated songs June 22-3 to fair business. Majestic (Collins and Bridger, mgrs.): Vaudeville, moving pictures, and John Collins in illustrated songs June 22-3.
At Powers' Grand Opera House, Decatur, Ill., Swanson's motion pictures. Manager Roman has just returned from New York and announces his intention of having no dark nights at the Powers this season, and also that he has the best line of attractions ever booked for Decatur.
Good business is the rule at the St. John, N. B., houses: Nickel, Princess, Happy Half Hour, Unique, Bijou, Star, and Empire. The latter is a new moving picture house, in a building formerly used as a mission hall.
At Chatham, Ont., Princess (M. Harris, mgr.): Moving pictures June 21-22 drew crowded houses. Empire (W. Stein, mgr.): Moving pictures drew well here June 21-22.
The Bijou and the Star did good business June 22-3 at Newport, R. I.
At Willimantic, Conn., the Bijou (Harry Gale, mgr.) is doing good business.
At the Lyric (E. I. Athay, mgr.), Sheboygan, Wis., licensed moving pictures and illustrated songs by William Rogers to good business 2-10.
At Williamsport, Pa., The Locomotive Opera House (L. J. Fisk, mgr.): Moving pictures pleased fair sized audiences. Wilson's Theatre (Frank I. Wilson, owner and mgr.): To small but appreciative audiences, moving pictures and vaudeville. Lyric and the Grand (John Helm, mgr.): Moving pictures and illustrated songs are drawing small but pleased audiences.
Moving picture houses have the entire community of Salt Lake City, U., at their disposal. Max Florence now controls the four largest houses—viz.: The Luna, Isis, Elite, and Lyric. Business good.
At Hoboken, N. J., Lyric Theatre (Grants S. Riggs, mgr.): Notwithstanding the excessively hot weather the Lyric continues to do a big business, the bill including the following: Broom and Robinson, talking pictures, Helen Hyde, and illustrated songs.
At the Palace (W. B. Ford, mgr.): Circleville, O.: Douglas Fulton and moving pictures; good business and fair attraction.
At the Ark, Logansport, Ind. (W. H. Lindsley,

mgr.: Moving pictures. Grand (Krota and Rife, mgrs.): Moving pictures and illustrated song. Lerie (J. C. Shaver, mgr.): Motion pictures. J. C. Shaver is again in charge of the Lerie, having repurchased it from Mr. Crockett.

At Proctor's (Howard Graham, res. mgr.), Albany, N. Y., pictures and vaudeville to good effect. Audience June 28-3. Majestic (Edell Deiches, prop. and mgr.): Pictures and vaudeville still drawing large audience June 28-3. Proctor's Annex (Guy A. Graves, mgr.): Big audiences to see moving pictures and illustrated songs June 28-3.

At Atlantic City, N. J., Nixon's Apollo (Fred E. Moore, mgr.): Howe's moving pictures June 28-3. Fair business. Lew Dockstader's Minstrels 5-12.

NOTES OF THE STOCK COMPANIES.

Mortimer Snow and Associate Players will reopen the Harmanus Bleeker Hall, Albany, N. Y. Announcement is made for the Shuberts, who, beginning on July 1, will take over the lease, but their tenancy will not interfere with the continuance of the Mortimer Snow Stock company. Simultaneously with this comes the announcement from the management of the Snow Stock company that the opening bill under the new leases will be William Gillette's Secret Service for July 5-12.

When the announcement was first made that the Shuberts had this theatre there seemed to be some doubt as to whether the company would continue playing, but the enormous business as well as the excellence of the organization had much to do with the Shuberts' continuation of this stock company.

Never in the history of a stock engagement have such numbers attended the performances as have witnessed the productions by this company. Both the press and the public unhesitatingly pronounce it to be the best stock organization ever in this city.

Albert Gebhart, now with the Fulton Stock company and formerly a member of The Holy City company, is a native of Lincoln, Neb., where he is meeting with much success.

Lawrence Hamilton is a member of the Harry Davis Stock company at the Grand, Pittsburgh, Pa., this season. Through an error previous mention was made of Mr. Hamilton as E. J.

Blanche Shirley, owing to the closing of the stock company at Hartford, Conn., has been transferred to Pol's Stock company at Meranton, Pa., succeeding in that organization Edna Archer Crawford.

Jack Warburton, of the Nancy Boyer Stock company, with his mother, has removed from Fall River, Mass., to Lima, O.

Lisle Leigh, who has been playing a short engagement at Portland, Me., as Claire Foster in The Woman in the Case, will return to the Albee Stock company, playing the role of Mrs. Holt in Sweet Lavender at Keith's 5-10, Providence, R. I.

H. M. Tuttle has joined the Lyceum Theatre Stock company, Toledo, O., and Pedro Alvino the Mason-Newcomb Stock company.

Blossom Baird, of St. John, N. B., joined the Hillman Stock company July 5.

Richard Lyle, comedian, who has just closed his regular season with Virginia Harwood in Chicago, is the latest acquisition to the Snow Stock company. Albany, N. Y. Mr. Lyle is an old stock favorite here, being associated with the Proctor stock company a few seasons ago.

Lisle Leigh, as Claire Foster, was a special feature at Keith's, Portland, Me., during the twelfth week of the production of The Woman in the Case June 28-3. Miss Leigh is a great favorite there and materially strengthened the cast.

W. F. Canfield has been engaged for the Gem Theatre Stock company, Penik's Island, Maine.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, incoherent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of This Mirror will be forwarded if possible.]

A. HANSEN: Margaret Hillington never appeared in the cast of The Lion and the Mouse.

G. M. S.: In the advertising columns of This Mirror you will secure the desired information.

N. H. C. Latrobe, Pa.: Eva Tanguay was born in Marquette, Canada, in August, 1878.

M. M.: Letters addressed in care of This Mirror will be forwarded when possible.

A. P. B. Glasgow, Ky.: Otis Harlan played in the "all star" cast of The Rivals in 1896.

N. D. M.: San Francisco: Edmund Kean made his first appearance in New York Nov. 14, 1825, playing Richard III at the Park Theatre.

J. M. M. Newton, Mass.: Mrs. Leslie Carter made her first public appearance on the stage Nov. 10, 1890, in the leading role of The Told Duckling. The play was a failure.

THOMAS FREDERICKS, Yorkers, N. Y.: Try the San Francisco Examiner. It is on sale on the newsstands of several of the Broadway and Fifth Avenue hotels.

C. W. A.: Louisville, Ky.: Write to Liebler and Company, Fifth Avenue and Thirtieth Street, New York, and they will probably give you the information you desire.

A. C. A.: San Diego, Cal.: R. C. Carlton, collaborated with Cecil Raleigh in the writing of The Great Pink Pearl, The Pointsman, and The Treasure. His first original play was Sunlight and Shadow, produced by George Alexander at the Avenue Theatre, London, in 1890.

C. C. E.: Chattanooga, Tenn.: Edward Drury's name in private life was Owen D. Jones. He was drowned in the East River, New York, some time in May, 1895. His body was recovered from the river May 19, 1895, but the date of death is not certain; was, probably, about May 12.

M. L. B., Boston, Mass.: We have no information in regard to this point. If you will address a letter of inquiry to Miss Nilsson, in care of This Mirror, every effort will be made to deliver it to the proper address, or you might write to the Belasco Theatre, Washington, D. C., inclosing stamp for reply.

W. P. E., Roxbury, Mass.: George Frederick Cooke is said to have been the first male star who ever played in this country. He died in New York city, Sept. 20, 1812. His greatest parts are generally acknowledged to have been Richard III, Shylock, and Lear.

L. STONE, Philadelphia: See answer to M. M. M. A. Bham: There are many reputable schools of acting where one may learn much which will prove of value in an acting career. Several such will be found in the advertising columns of This Mirror. The subject of "correspondence" has been treated editorially in This Mirror of April 1.

JAMES EVERETT STANBRO, Lowell, Mass.: We have no record of Mary Eastman's death. The dates on which the others mentioned in your letter died are as follows: Kate Castleton, July 10, 1892; Dion Boucicault, Sept. 18, 1890; J. E. Emmett, June 15, 1891; Rosina Vokes, Jan. 29, 1894; Marie Lita, July 1, 1883; Adelaide Neilson, Aug. 15, 1880; John T. Raymond, April 10, 1887; Emma Abbott, Jan. 5, 1891.

MACK, Toronto: No. 1. This Mirror, as has often been stated, cannot answer questions pertaining to the personal affairs of players. No. 2. We dream of you mean the last season, though you do not make this clear. The play which opened the Savoy Theatre for the season of 1908-1909 was Diana of Dobson, which was fully reviewed, with statement of complete cast, in This Mirror of Sept. 19, 1908.

X. Y. Z., Albany, N. Y.: 1. Write to William A. Brady, New York Theatre Building, New York, for information in regard to The Doctor and the Play. 2. We do not think the two plays you mention are the same, but cannot tell you positively until after the New York production of the second. 3. This Mirror cannot furnish addresses, but if you will address a letter to the individual mentioned, in our care, every effort will be made to have it reach him. 4. Guy Bates Post appeared in the cast of The Bridge when produced at Providence, R. I., May 10, 5. We have no definite information as to whether or not Miss Manning will appear in The Truants next season.

A. C. C., City of Mexico, Mexico: Upon your request for a brief biography of Maude Adams, we give the following: Maude Adams was born at Salt Lake City, Utah, on Nov. 10, 1872. Her name is Elizabeth, but upon choosing a professional career she adopted the maiden name of her mother, Annie Adams, then and now a well-known actress. The first appearance of Maude Adams upon the stage was as a nine months' old baby, when she was carried on the stage in a play called The Child. As a child she played with the late J. K. Emmett; made her first appearance on the New York stage in The Paymaster. She appeared at Palmer's Theatre, New York, Oct. 3, 1892, as leading woman in John Drew's company, and made her first appearance as a star Sept. 27, 1897, in The Little Minister.

H. N., New York: George Arliss made his first appearance on the stage in London in 1887, under the management of J. A. C. Carr. He had a lengthy experience touring the English provinces, playing a wide range of parts, but finally returned to London under the management of the Gatti, who controlled at that time the Vaudeville and Adelphi theatres. He joined Mrs. Campbell at the Royalty Theatre, and while in her support was engaged for the English artist's American tour in 1901.

2. The cast of The Squire of Dames, as produced at Palmer's Theatre in this city, Jan. 20, 1890, was as follows: Mr. Kilroy, John Drew; Colonel Dugan, Robert Edison; Sir Douglas, Thornton; Arthur Byron, Lord Eustace Chetland; Ferdinand, Gottschalk; Professor Dorle, F. R. S.; Harry Harwood; Haines, Herbert Aveling; Servant, Mr. Young; Mrs. Dowle, Annie Irish; Elsie, Gladys Wallis; Zoe, Nungeston; Agnes Miller, Adeline Bennett; Maude Adams, J. A. C. Carr.

The Broken Melody was produced at the American Theatre in this city Nov. 5, 1896, with this cast: Paul Borinski, Auguste Van Blene; General Ivanoff, Nelson Ramsay; Dickson, John Carter; Dudley Mortimer, Arthur Leigh; Beaumont, Arthur Hayden; Mr. Wayne, E. Macken; A. White, Honorable Dick Spinnaker; J. Zephan; Duchess Vervier, Elly Desmond; Mrs. Dickson, Kate Robertson; Honorable Mrs. Spinnaker, Edythe Chapman; Mabel, Frances Brooke.

CLARENCE RELLER, Lincoln, Neb.: The original cast of Alhambra, as presented at the Madison Square Theatre April 1, 1891, was as follows: Colonel Preston, J. H. Stoddard; Colonel Moberly, E. M. Holland; Squire Tucker, Charles L. Harris; Captain Davenport, Maurice Barrymore; Lathrop Page, Harry Woodcock Harrison; Major, Walter A. Hargis; Mrs. Stockton, Annie Gregory; Atlanta, Moberly; Nannie Craddock; Mr. Armstrong, Edward Bell; Decatur, Reuben Fax; Mrs. Page, Mary Brooklyn; Carey Preston, Agnes Miller.

2. Men and Women was first produced in New York at Proctor's Twenty-third Street Theatre, Oct. 21, 1890, with this cast: Israel Cohen, Frederic de Belleville; William Prescott, William Morris; Edwin Seabury, Orrin Johnson; Mr. Pendleton, Leslie Allen; Mr. Reynolds, W. H. Willard; Mr. Bennett, Arthur Hayden; Mr. Wayne, E. Macken; Calvin Stedman, R. A. Roberts; Erman H. Webb, Henry Talbot; Stephen Rodman, Frank Mordant; Colonel Zachary T. Kin, M. A. Kennedy; Dr. Dick Armstrong, T. O. Valentine; Sam Deinfeld, J. E. Buckstone; Arnold, Emmet Corrigan; Crawford, E. J. McCallough; Messenger, Louis Haines; Roberts, A. R. Newton; John, Richard Marlow; Agnes Rodman, Sidney Armstrong; Dora, Maude Adams; Mrs. Kate Delahed, Dilette Tyler; Margery Knox, Rita Hawkins; Mrs. John Prescott, Annie Adams; Mrs. Kirk, Lillian Chantore; Lucy, Wilona Shannon; Julia, Gladys Eureka; A. Marie Prescott appeared in Belmont's Bride, Nov. 3, 1880, at the Temple Theatre (on the site afterwards occupied by Proctor's Twenty-third Street Theatre), supported by a cast including Charles Thornton and William Davidson, Jr.

Notes of Various Activities.

One of the live manufacturing towns south of Memphis is Kentwood, La., on the Illinois Central Railroad. It is a good show town, with a modern park, and a well attraction, is assured a profitable business. F. D. Wooler is the manager of the Atherton Theatre.

Leonard Shepherd, well known as a successful character actor, publishes in this issue a number of remarkable notices of his recent appearance in Shylock with E. H. Sothern. He has not as yet settled for next season.

Charles Squires, scenic artist, who has been doing excellent work for the Davidson Theatre, Milwaukee, is open to offers for high class stock for next season and the balance of this Summer.

Sunday dates at the Grand Opera House, Terre Haute, Ind., in August are open and may be secured through Stair and Havlin, 1493 Broadway.

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CHARLES SQUIRES

SCENIC ARTIST

At liberty for first class Stock Company for next season, also balance of this Summer. Address Davidson Theatre, Milwaukee, Wis.

ance in Shylock with E. H. Sothern. He has not as yet settled for next season.

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Sunday dates at the Grand Opera House, Terre Haute, Ind., in August are open and may be secured through Stair and Havlin, 1493 Broadway.

THE RECORD OF DEATHS.

John J. Jennings, who died in New York last week, was one of the best known newspaper men in New York, having been one of the editors of the "Evening World" for seventeen years. His articles upon the Ignatius Donnelly cryptogram attracted wide attention. Mr. Jennings was a very close personal friend of Charles Frohman, who was often governed by Mr. Jennings' advice in making new productions, and for whom Mr. Jennings re-wrote and put into successful shape the manuscripts of many plays.

The funeral was held July 2 and the burial was at Kensico. Many floral pieces were received, among them pieces from Charles Frohman, Maude Adams, William Gillette, Joseph Pulitzer, the staffs of the Morning and Evening "World," and friends from St. Louis.

Charles Miller, who died at the Montefiore Home on June 28, was a well known Yiddish playwright, critic and journalist. He was born in St. Petersburg and connection with a revolutionary movement forced him to leave Russia.

Katherine Farson Hayden, who died at Port Washington recently, was the widow of William R. Hayden and the mother of Margaret Roth. The body was buried at Stone Church, Highlands of Navesink.

Charles L. Hoerlein, who died recently, was formerly president of the Atlantic Coast Amusement Company.

IN CIRCUS ARENAS.

Notes and News of the Many Tented Shows Here and There.

At Fall River, Mass., Miller Brothers' 101 Ranch and Wild West June 28, matinee and night. Fair street parade and good performance to capacity. Many turned away at evening performance.

Clarence J. Norris, who was of the firm of Norris and Howe, circus owners, has filed his petition in bankruptcy at San Francisco, Cal., he having been in partnership under the name of Norris Brothers. He places his liabilities at \$51,016 and his assets at \$7,621.

The Hagenbeck-Wallace Shows, June 26, a large and delighted crowd attended.

The Sells-Floto Circus appeared at Boise City, Idaho, June 30, and Hagenbeck-Wallace is billed for July 21.

Ringling Brothers are booked to appear at Mexico, Mo., July 16.

John Robinson's Circus June 25, afternoon and evening, to large attendance at Reno, Pa. Barnum and Bailey Show is booked for Rockford, Ill., July 24; Janesville, Wis., 30; Elgin, Ill., July 31. The Buffalo-Pawnee Bill Wild West exhibits on the South Side, Chicago, July 10-13; Riverview Park, Chicago, 14-18; Aurora, Ill., July 22.

Ringling's Circus exhibited to two big houses June 30 at Syracuse, N. Y.

The Miller Brothers' 101 Ranch and Wild West gave a fine entertainment to capacity June 20 at Brockton, Mass.

Buffalo Bill's and Pawnee Bill's combined shows appeared on the Exhibition Grounds July 3 at Chatham, Ont., Canada.

Miller Brothers' Ranch 101 Wild West, June 30, afternoon and evening, to large crowds at Newport, R. I.

Cole Brothers' Circus appeared at two performances June 28 at Adrian, Mich., and pleased good business.

At Bangor, Me., Walter Robbins' Circus June 28; more than pleased two audiences that filled all of the seats; every act was good.

The Sells-Floto Circus gave two performances at Salt Lake City, U. S., July 5.

Ringling Brothers' Circus gave good performance July 7 at Akron, O.

DIED.

GILSON-TOLAND.—Will D. Gilson and Miss Toland, at Seattle, Wash., on June 23.

GILDAY-BAILEY.—Dr. Walter C. Gilday and Lillian Randolph Bailey, at Baltimore, Md., on June 30.

WATERMAN-LOFTUS.—Dr. A. H. Waterman and Cecilia Loftus, in London, on June 9.

DIED.

HAYDEN.—Katherine Farson Hayden, at Port Washington, Long Island, on June 21.

HOERLEIN.—Charles L. Hoerlein, at Bensonhurst, on June 26, aged 46 years.

JENNINGS.—John J. Jennings, at New York, on June 30, aged 56 years.

KING.—Thomas H. King, at the University Hospital, Philadelphia, Pa., June 23.

MILLER.—Charles Miller, at New York, on June 28, aged 40 years.

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THE VAUDEVILLE MIRROR

NOTE AND COMMENT. NEW VAUDEVILLE ACTS.

William Morris is working with European managers to form an around the world circuit; Martin Beck has crossed the border line and entered the East through his purchase of an interest in the Orpheum Theatre, Atlanta; the small time managers are offering bigger and more acts every day, and from current report and rumor the United Booking Offices are almost standing still. The question naturally arises as to what will become of the former big and all-powerful combination in the Long Acre Building when these factors begin to get in their real work. The United people are striving hard to gather in some of this small time, and with what success is known only to themselves, for little or no news of any new houses which they are securing has "leaked out." Morris is certainly not running behind. If the big deal on which he is now working really goes through, and if he can book acts around the world, then he will in reality be one of the most important, if not the most important, man in the vaudeville business in America. And with Martin Beck in the East—what will then happen? Will Beck and the Orpheum circuit combine in a fight against Morris, allied with the U. B. O., or will Beck fight it out alone and let the best man win? Or will he combine with Morris? The latter has on several occasions denied that he would combine with any one. The real factor in the situation is going to be the small time. One of the best known vaudeville managers, and a man who is now booking over one hundred of these small time theatres, recently said to a Mirror representative: "The vaudeville game as far as the big managers and houses in the East is concerned is a losing game. Managers of houses controlled by the United Booking Offices are fast beginning to realize the futility and the uselessness of paying such huge salaries, and the business at none of the New York vaudeville houses controlled by the U. B. O. has been what it should have. The Keith-Proctor people, for example, have closed every one of their New York houses but one to regular vaudeville, and they are now in the motion picture business with cheap vaudeville as a side line. Managers cannot pay \$2,000 salaries each week and have any sort of bill to support such headlines and break even. It is a losing game at the present price of admission. I am told that one of the managers in town is thinking of charging a dollar and a half admission, that is for the best seats. Where would he come in if one or two of these small time houses should come in and fight him at 10, 20, 30 prices? Many of these small houses are now putting up as good bills, on the whole, as are the bigger houses. A salary does not make an act, and a reputation will not uphold one. I am looking for a big upheaval pretty soon. Meanwhile I'm just booking small time and letting the big fellows fight it out." This expression comes from one of the best-known vaudeville and theatrical managers in the country. It gives food for thought.

TRESCOTT AND McDOWELL PLANS.

Virginia Drew Trescott and Melbourne McDowell have just closed a most successful season over the Orpheum circuit, where they presented Miss Trescott's one-act playlet, *The Man of the People*. Few sketches and comedies have received such glowing tributes from press, managers and public, and as a result Miss Trescott has booked the company for a solid season, beginning next September at St. Louis on the Interstate circuit. They will offer *The Man of the People* until January, when Miss Trescott will present another playlet of her own writing. The same people will appear with them, including Percy Chaffener. Miss Trescott has proven herself to be a talented actress, a shrewd business manager, and an able author. She now has five playlets to her credit, two of which have already been contracted for by well-known vaudeville players. Mr. McDowell and Miss Trescott will remain in town for two weeks, and will then go out on Long Island to rest for the summer.

HAWTREY IN VAUDEVILLE.

Charles Hawtreys closed his London season on Saturday, June 26, at the Royalty Theatre in What the Public Wants. He has accepted an offer to play a five weeks' engagement at the London Hippodrome, beginning in August. In a sketch entitled *Time is Money*.

LONG ACRE CIRCUIT CEASES.

The Long Acre Circuit has ceased to be. This was caused by a disagreement between L. N. Sueden and William S. Hennessy, who were the founders and owners of the circuit.

FEWER PRODUCTIONS THAN USUAL ARE MADE IN NEW YORK AND VICINITY.

Lasky's Imperial Musicians Please at the Fifth Avenue—The Water Witch Disappointing—Acts Seen in Smaller Houses About Town.

The Water Witch.

The Water Witch, seen for the first time hereabouts at the Brighton Beach Music Hall last week, is an instance of an excellent idea run amuck. In competent hands the novel idea embodied in the sketch might have been brought to interesting and pleasing fruition, but the authors or promoters of the act have quite ruined it with silly dialogue and cheap "business" whatever unique qualities it may have promised in the beginning. The idea of having a very attractive water witch appear from a pool in the midst of the wood and cast spells on the spooning couples who come there to "exchange vows" (we believe that is the phrase), under which spells their amorous affairs become so sadly tangled that a youth finds himself making violent love to the dowdy mother of the girl whom he really adores, and the latter finds herself pestered by the father of her former lover, all to the great amusement of the pretty witch and her friend, an educated ape—all that forms a good idea, but it has been carried out very poorly, and after the little novelty of the story has worn away the hearer finds himself becoming a trifle bored by the aforesaid silly dialogue and cheap "business." The company is of fair talent. Mildred Thahl is a very pretty and winsome witch, but appears to be suffering terribly from a sore throat, probably acquired from the necessity of coming up to the stage through a tank of water three or four times during the course of the sketch. Aside from the difficulty she experienced in delivering her lines she was very good. Victor Foster, as the young Faustianish lover, sings much better than he acts. Carrie Behr sings horribly, but acts a little better as the Widow Weiskopf. Joseph W. Standish is seldom funny as the Professor. George Josephs has little to do, save fall into the pool, and that he does very beautifully, and Marie Welsh acts and sings very prettily. Her song with Mr. Foster, "Kisses," is the brightest spot in the sketch. The scenery is adequate. Entirely reconstructed, with the kernel of the story retained and made bright and fresh with clever dialogue and more entertaining action, *The Water Witch* would be a very pleasing addition to any good vaudeville bill. Without these changes the turn is rather tiring.

Dolce Comedy Three.

It is to be hoped that the representative agents and managers dropped into the Four-

teenth Street Theatre last week. If they did not the misfortune is more theirs than any one else's. The Dolce Comedy Three, composed of a trio of particularly attractive girls, made their metropolitan debut at that house, offering a singing act of such a remarkably entertaining and high class character that it seemed somehow to pass over the heads of the audience of that theatre (at least on Friday afternoon). The girls make two mistakes—one in the name they give their act—for it is not really a comedy act at all; and the other in not making one or two changes of costume, which could easily be done in the time of running and which would greatly enhance its value to the managers of the large houses. At present they are gownned most tastefully, however, in white satin dresses, ankle length, square neck slightly décolleté, big black picture hats and carrying parasols. The songs were especially well selected, opening with "Down Among the Sugar Cane," and following with "Any Old Place in Yankee Land." "What is Life to Me?" an old-time familiar lullaby and "A Monkey Honeymoon." Seldom are three women singers gathered together who sing in such good harmony and with such rare sweetness as do these girls, and rarely does the vaudeville agent discover or put forward such attractive misses in such a refined, yet brisk and appealing act. Their personality, magnetism and ability to act as well as to sing are their best assets and what makes them the success they are thus far. That they will eventually be seen and heard from on the "Big Time" should be taken for granted. The Mirror wishes them every success.

The Lime Kiln Club.

One of the scenes from Williams and Walker's *Bandanna Land* has been shaped into a vaudeville act, with the title of *The Lime Kiln Club*, and was presented for a first view at the American Music Hall last week. That it made a very amusing offering and one that will win favor for some time to come was proven by the way it was received throughout the week. Abbie Mitchell (appearing by special permission of Cole and Johnson), Tom Fletcher, Muriel Ringold, and J. Leubrie Hill are featured. The scene is the one where the old negroes meet in the yard of one of their neighbors and hold a committee meeting. The comedy is retained in about the same proportions as heretofore, with a few new selections interpolated. The numbers were "How Do You Do To-day?" "Down Among the Sugar Cane," "I'm Going to Exit," "Amen" song, and a "rose" ballad, closing with "Any Old Place in Yankee Land." R. C. McPherson directs the act.

Imperial Musicians.

Jesse L. Lasky presented his Imperial Musicians for the first time in town at the Fifth Avenue last week and proved beyond a doubt that he is a master producer of vaudeville novelties. A full stage castled act is used, opening with lights down, when the men appear garbed as monks, pulling chains, bell ropes as an accompaniment to a solemn hymn sung by

them and others off stage. With the lights up the entire company of eight men and four girls march on in blue and gold Hussar uniforms, rendering a march song with brass and drums. A bass solo followed, rendered by William Gordon, late of Lasky's Seven Hoboes act, the song being "A Girl, a Drink, and a Song." "Please Don't Take Me Home," on trombones, came next, with cornets out front in the orchestra, balcony and gallery, the effect being especially good. "Dreaming" was rendered upon a cello, saxophone and violin, this being followed by the feature selection of the act, consisting of "A Farmer's Dream of New York," with full brass, house orchestra and a cleverly arranged series of props, the latter giving the sounds familiar to all as being noted to each particular section of the metropolis. The two girls who worked the drums, cymbals and gongs deserve an especial word of praise. The act closed in one with "Yankiana Raz," getting a big hand. Lasky has again hit the vaudeville bull's-eye, and his latest offering will be a winner wherever it is presented.

Lola Byerri and Miss Taylor.

Trying out at Keith and Proctor's 135th Street Theatre, Lola Byerri and Miss Taylor presented a singing and dancing act that bids fair to meet with uncommon success in the large houses. They use a panoramic plush drop of red. The costuming was a feature, the changes being made rapidly, and each gown being handsome and in good taste, presented a new singing and dancing act of much merit. In its present shape the turn is a bit long. It is true, but this fault would disappear if Mr. Clarke would cut the little "story" or "plot" in the second part of the offering. In fact, it would be much more pleasing if the turn continued along the lines laid out at its opening. "In one," when the two sing a whistable number called "You're the Greatest Girl I Ever Had." Mr. Clarke's "imitations" should be eliminated. Even he thinks they require apology, for before performing the inevitable George M. Cohan, he says: "Everybody else does it. I guess I might as well." Doesn't a man as bright as Clarke know that that is just the reason why he shouldn't do it?

Harry Clarke and Marion Hartman.

For the first time in these parts, at the Columbia Theatre, Brooklyn, last week, Harry Clarke, the young man who danced so cleverly and added no small share to the comedy element of the Fair Co-Ed last season, and Marion Hartman, a pleasing young person with a pretty voice and face, presented a new singing and dancing act of much merit. In its present shape the turn is a bit long. It is true, but this fault would disappear if Mr. Clarke would cut the little "story" or "plot" in the second part of the offering. In fact, it would be much more pleasing if the turn continued along the lines laid out at its opening. "In one," when the two sing a whistable number called "You're the Greatest Girl I Ever Had." Mr. Clarke's "imitations" should be eliminated. Even he thinks they require apology, for before performing the inevitable George M. Cohan, he says: "Everybody else does it. I guess I might as well." Doesn't a man as bright as Clarke know that that is just the reason why he shouldn't do it?

Reuschling.

Reuschling, who was a feature of a really good summer bill at the Columbia Theatre, Brooklyn, last week, is a magician who works in Chinese costume and amid Oriental surroundings. His tricks are quite well done, although they are all familiar to vaudeville followers. One or two of the most familiar feats are not worked as smoothly as they might be, and as a result the performer's auditors can guess quite readily how they are accomplished. The act should be a welcome feature of bills on the test of the smaller time. It is too ordinary in its present form to obtain any better booking. The strength of such acts is extreme novelty and Reuschling's lacks that.

Al Coleman and Lillian Shaw.

The combined efforts of two well-known vaudeville entertainers, Al Coleman and Lillian Shaw, formed a new act of very pleasing quality on the bill at the Columbia Theatre, Brooklyn, last week. The work of both Mr. Coleman and Miss Shaw is familiar and the two work together with excellent results. Miss Shaw's Hebrew comedy is always quite funny and the only dull spot in the turn is the singing by Mr. Coleman of a doleful, depressing "ballad," cheerfully bearing the information that no matter how or when one chooses to die one will never be missed. The intense heat did not serve to add to whatever sympathy Mr. Coleman's aria may have aroused. Other than this feature, however, the act is decidedly pleasing.

Dankmir-Schiller Troupe.

At the Fifth Avenue last week the Dankmir-Schiller Troupe of acrobats, composed of three men and three women, made their metropolitan bow and at the end of the bill scored a hit. They worked with full stage, using a platform and flights of stairs for many of their best and head and other feats of balancing. On the stage they did their best work, the women especially winning much applause for clever stunts. The act is well costumed and is clean cut and snappy in action.

Frank Wilson.

Frank Wilson (Fifth Avenue) opened the bill with his bicycle riding, which was most favorably received. His tricks are all quite remarkable and are deserving of special praise. Working singly, a man in a modern bicycle act appears at a decided disadvantage when following so many big acts of this sort, but Mr. Wilson easily held the interest of his audience and proved himself to be an artist in his particular field. On the small or large time he should win favor, and he deserves every success.

Princess Susana

The Princess Susana is called the "doll lady." She is thirty-two inches in height, and weighs the same number of pounds. Her act, as it was seen at the Columbia Theatre, Brooklyn, last week, consists of one song, "A Little Boy Called Love," sung in a smart, little army uniform, and an exhibition of wire walking. Of its kind, the turn is good, but depends more on the unique



ELSIE ST. LEON, EQUESTRIENNE AND ACTRESS.

Elsie St. Leon, the youthful girl bareback rider, is now appearing at the free circus of Luna Park, New York, where she is making a most favorable impression with the patrons of that resort. Next season Miss St. Leon will be

featured by Frederic Thompson in his successful production, *Polly of the Circus*, where the rider will make her debut as an actress, playing the role of Polly, made notable by Mabel Taliaferro.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

MELBOURNE

VIRGINIA DREW

MAC DOWELL AND TRESSCOTT

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Miss Tresscott is prepared to furnish sketches to artists and can be addressed Actors Society, N. Y. City.

PRESS COMMENTS:

"Virginia Drew Tresscott has written a wonderfully clever sketch that is a sure box office winner."—*Dreiser Times*.
 "A Man of the People" is quite the best vaudeville act in town. No wonder Samuel Gompers approved of it. All honor to the authors, Miss Tresscott."—*Grand M. Overton, San Francisco Examiner*.
 "Miss Tresscott has established herself, not only as a real star of whom the West is rightly proud, but she has

written a sketch that abounds in strong action, wholesome sentiment and rings true to life."—*Portland Oregonian*.
 "Miss Tresscott has written a sketch that proves her to be a woman of great intellectuality, keen knowledge of life, and a delightful vein of comedy. Vaudeville will welcome her as a producer."—*Newark News*.

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PENCILLED PATTERN.

The author of *The Florist Shop*, H. W. Savage's new opera, claims his first libretto was written with a piece of chalk. There are a good many more authors who, judging from their stuff, must have used a piece of cheese at the start and stuck to it.

Joe Welch may give up his vaudeville time next season to star in a production.

Don't think because a person's name is on a sheet of music that he is a song writer.

There are two American flags worked out in electric lights flashing from the Times Building each night, which make a lot of people think the edifice is owned by George M. Cohan.

The De Haven Sextette, with Sydney C. Gibson, is booked over the Orpheum circuit next season at an advanced salary. Jimmy Plunkett did it.

Oh what joy it would give you, it would end all woe and strife, To get a contract handed you which read "You're booked for life."

You can be sure you are successful when you hear people are knocking you.

Billy Montgomery and Florence Moore may be starred in a musical comedy by Reich and Plunkett some time next season.

If the "Around-the-World-Circuit" becomes a fact and it should start booking "split weeks" it would seem odd to hear an act say they had three days booked in Tokio, Japan, and three days in Dublin, Ireland, with Waco, Texas, to break their jump.

Good "Office Comedians" do not always make good actors.

Heroes who win out on the stage sometimes lose out in real life.

Roger Dolan, of the old time team of Roger and Belle Dolan, is going back in vaudeville. Honest? Yes, sure. Doing what? A monologue. You don't tell me? Yes, I do. He will probably open late in August at Atlantic City.

Syndicates may fight and opposition may flourish, but the actor's board bill comes due once a week the same as ever.

Ben Ross, the well known Hebrew comedian, went up to the Catskill Mountains for a vacation. The hotel he was to stop at was a half mile from the station, so he went to a local expressman and told him to take his trunk down to the hotel. The expressman demanded three dollars in advance to move the trunk. Ross inquired as to the price again and the expressman repeated "Three dollars." When Ross saw that he really meant it he offered to sell him the trunk for a dollar and a half.

Eddie Leonard's Minstrels are now busy rehearsing. The cast contains some well known names in the "burnt cork world," such as Eddie Leonard, George Thatcher, Harry Johnson, Billy Beard, Six Nelson Comiques and something new for a minstrel show, Cora Bloodgood's Ladies' Military Band. This is going to be "some show," and the natives of Asbury Park are the lucky ones to see it first, on July 23.

It's better to work with a bad act than to lay off with a good one.

The man who said "The good die young" was not referring to popular songs.

A man looked at Annette Kellermann's pictures the other day, outside of the Victoria, then went inside and asked the doorkeeper what time the bathing started, and if it was necessary for him to have his own suit.

Christy and Willis were held over at the Victoria Roof for the second week, which goes to prove that it's worth while to do something "different."

Joe Leo, like Mark Twain, says that the reports that the Leo circuit is dead are greatly exaggerated.

Wanted in the West: Several histories of the United States with special reference to the father of us all! Some folks who have been touring that section of our glorious land in *The Patriot* say they never heard of George W. out there.

THOMAS J. GRAY.

Little personality and odd stature of the performer than on any great cleverness she displays.

Weldo and Serano.

A pair of acrobatic tumblers and balancers new to America made their debut at the American Music Hall last week under the names of Weldo and Serano. The team comprises a man and a woman, both of whom do very clever work in hand-stand, head and hand balancing and similar feats of strength and skill. Good form and clean cut finishes are exceptionally noticeable, and applause followed almost every stunt they did.

The Frey Twins.

The Frey Twins, features of Manager Hopkins' bill at the Brighton Beach Music Hall last week, are a pair of athletes who do an extremely strenuous wrestling act. Both young men are well built, they conduct themselves pleasingly, and on the whole the excellence of their work and its novelty should place them well at the head of the class of acrobatic acts to which they belong.

Florry Glass.

Florry Glass opened at the New Rochelle (N. Y.) Theatre last week in a new singing and dancing act, which was appreciated by large audiences. She has a very pleasing and magnetic personality, and no doubt with her present line of work will have no trouble in attaining success.

A CRITICAL REVIEW.

COMMENTS UPON ACTS AND PERFORMERS SEEN IN TOWN DURING THE WEEK.

An Offering of Vulgarly and Cheap Comedy at the American—Acts Seen at the Beaches—Criticism on Presentations in the Combination Picture Houses.

Appearing together for the first time in a number of seasons, Nat Haines and Will Vidocq played the Fifth Avenue last week, presenting a new talking act along similar lines to their former offerings. Mr. Haines scored a laughing hit from his first entrance and his work alone was very funny. But somehow when Mr. Vidocq began to "feed" to him the act fell off and got weaker and weaker right up to the finish, which was in a form of a free-for-all fight and jokes in the first part are good and most of them are new, but the last half is almost dead in its humor. They worked too fast and this may have partly caused their non-success when together. With better material for the team work and by putting it over somewhat differently the act will be as welcome as it was in the days when they used to make such big hits. As formerly, they worked in blackface.

Finlay and Burke again played the American and again seemed to score quite heavily with a lot of old-time material and some which was new. "It's Just the Same Old Story," with reminders of past popular songs, was sung successfully. They have retained the street car and the theatre comedy scenes, both of which won many laughs.

Will Lacy in his unicycle riding scored a big hit at the American, where he opened the bill. A feat of waiting with the wheel at the finish got a big laugh.

Nicholson and Norton (American) presented their "dramatic cartoon," Ella's All Right, and won some laughs and less applause. The sketch is one of the crudest appeals for comedy upon the vaudeville stage to-day. The vulgarities and coarseness of the business upon which it depends for its success are enough to turn the average person of refinement from any theatre. Such acts as this are what have given vaudeville a black eye in the minds of regular theatre-goers, and the less we have of such the better for all.

Al. Fielda and Dave Lewis, now Morris entertainers, played the American with the same success that they have elsewhere, and the United people lost a pair of clever comedians with a particularly good act when they allowed this team to switch.

Pauline played his second week at the American and proved as amusing an entertainer as ever, while his feats of stage hypnotism mystified the audience quite as much as do the feats of the best prestidigitators.

The new scheme of running two reels of pictures at the American, one in fifth place and the other in tenth, did not seem to please very greatly and served to place this house nearer on a par with the scores of picture-vaults of the country. The sooner the plan is dropped the better.

The Dairs in their skating exhibitions were the openers (New Brighton Theatre), scoring heavily for all the work they did. The interesting and entertaining, while the costumes worn in the second half of the act are worthy of mention.

Jack Horton presented La Treka, the human doll (New Brighton Theatre) and the girl manifested the patron of this house quite as much as she has elsewhere. How she remains in a stiff repose as long as she does is most remarkable and may explain in a large measure the actualities regarding the hypnotic acts seen upon the stage. The clowning of Mr. Horton was quite as amusing as ever.

Billy Wynn and Jack Lewis (New Brighton Theatre) "rah-rah-rah-ed" through the twelve to fifteen minutes of their time allotment in the same effervescent, spontaneous and vivacious manner of delirium into the abysses of knowledge that they have heretofore and hitherto been wont to since the first days of their extemporaneous exhibitions of scientific, prehistoric, philosophic, meteoric display of learned wisdoms before the great American public. Anyhow, they made things sort of hum, and the big Panama-cannibals got quite as many of the laughs as did the two boys. And that's going some.

Freschelle (New Brighton Theatre) entertained the patrons of the new beach playhouse quite as well as he did those of the Fifth Avenue, and his numerous "subjects" followed him to the sea with as much alacrity as they did to the Broadway house. It is good entertainment and that is enough.

The Four Lukens (New Brighton Theatre) closed the bill successfully and on Monday night they succeeded in holding the patrons of the house to the end of the performance. Their bar work is as clever as the work of any other act, and many of the feats are wonderfully so, calling for nerve and daring of a high order.

Seen for the first times in New York since last Summer and Fall, The Night of the Wedding, Adeline Dunlap and Frank McCormack's dramatic playlet, met with success when presented at the Fifth Avenue last week. Its one fault lies in the fact that Miss Dunlap is obliged to play a most unsympathetic role, which, however, serves to show her real abilities as an actress more than as if she were playing in accord with her auditors. The final curtain, showing the child in the father's arms, saves the sketch from its melodramatic and unappealing end. Miss Dunlap again gave a most capable portrayal of the self-seeking, passionate, yet heartless, woman, playing with a combined show of spirit and restraint that was most commendable. Mr. McCormack, as the father, held the balance in the story excellent, and his work showed care and thought. The role of the child was also ably played and, although little Marie Fluzharg was a bit stilted at times, she succeeded in winning the heart interest, and that is what really counts.

Stanhouse and Castle scored a mild hit at the Fourteenth Street, when seen Friday afternoon, in a dramatic sketch built upon a theme of mistaken identity and misunderstanding. The plot has been used many times in various ways, and it always appeals to the humor-loving public. Both of the pair of players (man and woman) showed ability, and made each point in the playlet tell with sufficient emphasis. In cooler weather and before a less perspiring audience their act should be a real winner.

Johnson and Mike (Majestic) presented a clown act of a very fair order. The two men comedians first enter in a fake automobile that is constructed along exceedingly amusing lines. A lot of dumb business of the usual sort that goes with a "balky" auto was

introduced, the machine finally breaking in the middle, each end running off stage in opposite directions. Then "Mike," a donkey, is introduced, and the comedians offer much amusement in endeavors to ride the beast. On Friday night the act scored with much success. Helen Davenport (Majestic) presented a series of character impersonations that were passable, and were mildly appreciated on Friday night. Miss Davenport is inclined to "rant," and her methods are somewhat of the "school of acting" variety. For vaudeville the offering will hardly do. But the actresses deserve praise for originality in thought and method.

Decolati (Majestic) presented the same programme of sleight of hand tricks as when he was recently seen at another house in town, and again his act scored heavily. One or two of his feats of magic are the equal of any offered by some of the best known magicians.

F. H. Mitchell (Majestic) gave his motion picture lecture on the Dreyfus case, scoring a most emphatic hit. More such picture-lectures on historical and interesting topics would be welcome in the vaudeville houses of the city and elsewhere.

The Lazaro Trio (Majestic) entertained with dancing of the acrobatic and eccentric variety, comedy business of a varying sort and a monologue by the man of the act. This chap proved himself to be a comedian of the first water, and really compared favorably with many of the best known comics of vaudeville and the musical comedy stages. The act had three changes of costume by the man and the two girls, this being a feature that could be improved upon. The monologue amused largely on Friday night, while a slow eccentric sort of dance at the finish was especially funny. The girls did their best work in eccentric acrobatic dancing.

AMONG AGENTS AND PRODUCERS.

Joseph Hart's musical act, *The Bathing Girls*, closed its engagement at Rockaway Beach a week ago. It goes then to Shea's Theatre, Buffalo, then to Grand Rapids, Mich., and from there to Chicago. The act is then booked on the Orpheum Circuit, ending the season next Summer in New York again. Mr. Hart will probably stage Foxy Grandpa next and follow this with his two new productions, *Camping Out* and *A Night in a Turkish Bath*. His various other acts, including *The Fugitive Winner*, *Joe Maxwell in a Night in a Police Station*, *The Rain Dears*, *Polly Pickle's Pets*, *The Military Girls*, and *The Three Rosebuds*, will follow as rapidly as he can give them his personal attention. Carrie De Mar will present four characters, three of which will be entirely new, when she reappears here in vaudeville this Summer, and afterward goes abroad to fill her European dates. She, of course, will continue as *Lonesome Flossie*. One of her new characters, however, that she believes will rival *Flossie* in popularity is *Polly Pickle*. It is with this character that Miss De Mar will introduce her new song, "Billy Brown." Mr. Hart and Carrie De Mar will not return to musical comedy, having declined the offer from Singer and Askin to appear as co-stars in a new production at the La Salle Theatre in Chicago. Mr. Hart will next turn his attention to staging his vaudeville version of Foxy Grandpa. He will have two productions of this, one to play in this country and the other abroad. Arrangements have been made by Mr. Hart for two sketches by American authors, to be produced abroad during the coming season. One of these is *Awake at the Switch*, by Sewell Collins, and the other is *Homeward Bound*, the comedy sketch by Mason Peters that was successfully played at a recent jamboree of the Lambs. One of the greatest novelties and most elaborate productions scheduled for vaudeville during the coming season will be sent out under the direction and management of Mr. Hart. It is a condensed version of *The Vanderbilt Cup*, the vaudeville production will differ materially from the former musical production that bore this name; in fact, it will be new almost in its entirety. Mr. Hart recently secured the vaudeville rights to this piece from Hugh Ford, by whom it is owned.

Joseph Hart has arranged for a new and more elaborate production of *The Three Rosebuds* and will soon have the act in rehearsal. He has already booked the act through the West on the Orpheum Circuit. Mr. Hart will engage another comedian in place of Mr. Leach, as Mr. Leach is to be starred by Mr. Hart in a new production, most probably *Mamma's Papa*.

Jessie Shirley has postponed her debut in vaudeville until Aug. 22, when she and her company will open at the Orpheum Theatre in Butte, with *The First Woman Governor*, afterward playing the Northwestern Circuit. The problem presented in the playlet, which was written by Miss Shirley, is, "Would head or heart govern woman in politics?" The try-out will be at the Orpheum Theatre, Spokane, Wash., week of June 20.

M. Worth Colwell's latest sketch, *The Child from Pittsburgh*, was tried out at the Novelty Theatre, Brooklyn, on Monday, June 21, and from reports it scored. Alan Brooks and Jeanette Dunlap were featured.

Phil Hunt has just closed a deal whereby he will control the bookings of the following houses: the Howard and Rowdon Square, Boston, and theatres in North Adams, Pittsfield, Brockton, Mass., and New London, Conn.

Edward S. Keller recently played a new monologist at the Maryland, Baltimore, and the comedian, whose name is Horace Porter, scored such a hit that Mr. Keller has booked him over United time, opening at Shea's, Buffalo, last week.

Gillette Burgess spent some time at Hartford, Conn., recently. He is soon to bring out an original and novel vaudeville sketch which will be tried out at Bridgeport, Conn.

Arthur Lee Smith has completed a comedy sketch, *The Doctor's Mistake*, that is said to be different from anything now being seen in vaudeville.

The Continentals, a new mixed quartette, under management of Salmon and Bissling, opened June 27 with big success at Spokane, Wash., with solid bookings to follow.

Martin Beck has signed Jewell's Manikins as a permanent attraction at the Salt Air Pavilion, Salt Lake City.

Albert Sutherland is booking Fred Watson as a monologist. Dolly Morrissey, Watson's wife, is also being booked singly by Sutherland. Mr. Sutherland is arranging to book American acts in Europe. This will be done, it is said, through Frank L. Gregory, who is now playing the Tivoli at Copenhagen with the Gregory Troupe.

Bertha Thorn, leading woman, under management of Earl Burgess, the past three seasons made her first appearance in vaudeville week of June 28 as the headline attraction at the Paterson, N. J., Opera House, presenting a dramatic sketch, entitled *A Fool's Errand*, written and staged by Alex. G. Reid, stage-manager at that theatre. Miss Thorn was assisted by Richard Garrick and James Malone.

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HART, JOSEPH New York Theatre Building New York

HOMANS, GEO. Long Acre Building, N. Y.

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LEO, JOSEPH J. Long Acre Building, N. Y.

LOVENBERG, CHAS. Keith's Theatre Providence, R. I.

MARINELLI (LM.), H. B. Long Acre Building New York

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BALLADS AND OTHER NUMBERS HEARD IN LOCAL HOUSES LAST WEEK.

What the Big and Little Performers Are Offering—Selections That Please and Others That Fail—Illustrated Songs and Criticisms on Slides.

Tristram Frigana (Fifth Avenue) proved beyond a doubt the value of material over the value of an artist. She worked dreadfully hard on Tuesday night, but because her songs and her short monologues were evidently not suited to her personality she failed utterly to make the hit she should have. "Prunes, Prunes, Prunes," "Blind Pig," and "An Irish Fiddler" were the selections. The first is away out of her line. The second is also and has been done to death this season, while the last was as unsuited to her as present as it could possibly be. She did, however, get some laughs by a series of acrobatic gambols across the stage, but which required neither talent, personality nor anything save the ability to use one's limbs with a measure of awkward rapidity, and through uncalculated waits and remarks regarding late-comers in the audience.

R. C. Herz (Fifth Avenue) gave his character impersonations, which have served to make him such a popular favorite among theatregoers. His offerings included the old actor with a rendition of "I'd Rather Be a Hasbeen Than a Never-Was-at-All"; the old dandy, and the lawyer. He also sang "It's a Thing That Keeps Me Guessing All the Time," "That Was All! Nothing More!" and "That Wasn't All!" He again secured a goodly slice of "You're Truly, Kid Dooley," "Does Anybody Want a Blonde?" "Bye, Bye, Dear Old Broadway," and "Fishing." The latter makes a novel closing, but on Monday night it failed to stir up much enthusiasm. The girls are Hazel Robinson, Helen Barrett, Bessie Gibson, Ruby Norton, Catherine Jack, and Lillian Walker.

Nora, Nora MacNamara, was sung to exceptional advantage by Fiske O'Hara at the New Brighton Theatre, where the song proved as popular as it has at the other houses. The sketch passed along.

Elise Fay went beachward last week and warbled in her own unusual way to the huge joy of the seabeachites and fan wavers. Her selections were "My Brudder Street," a bit too ancient in this day of fast moving singsters. "Ain't You Glad You Found Me?" another quite familiar number from the mouth of Elise, but sung in her "tute an' tunnu" way, and of a naturalness. The Belle of Avenue A was in order as a closer.

"Toodles" and "My Wife's Gone to the Country" were the illustrated songs rendered by Minna K. Hurst at the American. The slides for the former are by DeWitt C. Wheeler and for the latter by Scott and Van Allen. The last song was a big hit and will undoubtedly become very popular as a Summer comic number. Ted Snyder is the publisher.

Walter James (American), sang "Dorando," "My Cousin Carole," and "On the Shore." Before rendering the latter he remarked that he would give an impersonation of one of Europe's greatest singing comedians. Then he made a change to sailor's garb, big boots and cap, and in a broad Scotch dialect sang "Campforth." It was meant for an impression of Lauder, well and good. For it was an "impression," and that's all. The audience applauded him but mildly on Tuesday afternoon.

Harry Henry sang "My Wife's Gone to the Country" at the Columbia Theatre, Brooklyn, last week, two numbers scoring heavily.

The Blanchard Brothers (Majestic) are a trio of capable musicians on the usual instruments used in the variety houses. They opened with saxophones, following with bamboo chimes, xylophones, cornets and trombones. The selections included "There Never Was a Girl Like You," "Smile on Me," "Tipperary," "Junketown," and a medley. Their cadet gray uniforms and their various instruments need a little brushing and shining up. With a better line of props and instruments the act would win favor anywhere.

Leo Katzenstein, musical director at the Majestic, and who was with the Keith and Proctor people at the Union Square Theatre for fourteen years in a similar capacity, is winning more friends at the uptown house, and his piano playing frequently wins applause on its merits alone. His selections are invariably most appropriate and timely.

"Take Me Up With You, Dearie" was heard at Keith and Proctor's 125th Street Theatre last week. Pretty slides by DeWitt C. Wheeler were shown.

Lillian Maxnard (125th Street) made a hit by singing the following songs: "When the Moon Plays Peek-a-Boo," "I Remember You," and "I Want Someone to Call Me Dearie," which scored the biggest hit of her repertoire.

Dayne and Dayne (125th Street) presented a decidedly novel act, which consisted of Indian club swinging and singing. The former feature made an excellent impression and was away from the usual run of such acts. The songs were "Roses Bring Dreams of You," a Chinese song and a parody on "Are You Sincere." Mr. Dayne's singing in a feminine voice made a big hit and added to the novelty of the offering.

Frank Bunnell (West End) a pleasing violinist and a musician of ability, won favor with her renditions of classical airs and selections.

Gertrude Black (West End) won favor with the following songs, which were rendered most ably and in a most pleasing manner: "To the End of the World With You," "I Want a Postal Card from You," a catch number, and "Oh, You Kid." The second song won the most applause and was rendered in a spot.

Jack Driscoll (Fourteenth Street) sang "I'd Give the World to You" and "My World is a Dream of You," meeting with the usual hearty reception and applause that this popular singer always does.

BECK TO RUN BOOKING AGENCY IN WEST.

Martin Beck announces that he will run a regularly organized booking agency in Chicago within a few weeks, to be operated by the Central Vaudeville Promotion Company, a new corporation recently formed by Mr. Beck, Charles E. Bray will have charge of the office which will compete with the Morris' Chicago office and the Western Vaudeville Association office.

NEWS NOTES FROM OVER THE SEA.

What American and European Performers Are Doing in Foreign Lands.

George Barnes and Irene West are another pair of American comedians who have scored in England. They are playing the halls in London and vicinity.

Miss Rose, of Craig, Rose and Craig, while at the Empire, Hull, recently, had a miraculous escape. She was going through a series of exercises on the swinging rings, when one of the ropes broke, and she fell about twenty-five feet on to the large double-bass violin, which undoubtedly had the effect of breaking the fall and saving the young lady's life, allowing her to escape with a few bruises.

Bert Levy continues to be a big hit in the music halls of London with his "whistling cartoon" act.

Reynolds and Donegal, the American skating performers, are meeting with success in London and its environs.

In spite of continual reports of depression in business throughout Great Britain, the variety corporations seem to be doing excellently. For instance two most satisfactory reports were presented at annual meetings, the London Theatre of Varieties Ltd., showing a profit of over \$300,000 and paying 12 per cent. dividend, the Oxford, Ltd., having corresponding figures to announce of nearly \$200,000 and 11 1/2 per cent.

The Scala in Brussels is running a sort of cafe vaudeville concert show during the Summer months. The regular variety season at the Alhambra in that city will not reopen until September. The other variety halls are exhibiting motion pictures solely.

It is reported in London that possibly Lewis Walker may soon be seen in vaudeville. Jack Martin is the new member of the team of the Brothers Actois, who split several weeks ago in Syracuse, N. Y., over an alleged long standing quarrel. The act is said to be identical with the old one. Alfred Actois is the remaining brother of the former team. They are now playing the London halls.

Seymour Hicks is at present in Scotland with his wife on a vacation trip, the first he has had in two years. At the end of August Mr. Hicks will open at the Coliseum, London, for an extended engagement in the varieties under the direction of Mr. Stoll, of the Moss Stoll Tour, with whom he has signed to play thirty weeks a year for some seasons to come. Zena Dare will support Mr. Hicks in his vaudeville appearances.

Felix Dumas is presenting his vaudeville company in The Head of the House in the halls of London and the Provinces with every success. His cast includes T. Weldon Atherton, Dorothy Rundell, Margaret Dudley and himself.

Everhart, the hoop roller, writes Tins Minna from Maracaibo, Venezuela. "Picture shows are as thick as flies over here. There was a strike of the seamen here and it was just my luck to get caught in it. As a consequence I had to postpone one date seven days and was forced to cancel a week's time. Things are bad in the Continent as far as vaudeville is concerned. A few Summer halls, closes for three months."

The Six Musical Troupes opened at the Palace, Manchester, England, for a trip over the Moss-Stoll tour on Monday, June 21. Mrs. Cutty recently scored a big hit at the Teatro Civico, at Schio, Italy, in Modetofele.

On the bill at the London Coliseum the week of June 7 were Cecilia Loftus, Ruth St. Denis, O'Hana San and company, the Belleclair Brothers, and Harry Corson, Clarke and company, the American act, Miss Loftus, Miss St. Denis and Mr. Clarke shared headline honors with Ellaline Terriss.

At the Battersea Palace, England, on Monday, June 7, a trial performance was given to Kiddy on the Sands, which was produced by Fred Durham. Seven children, assisted by a female bathing attendant, appear in the act.

O'Brien Havel and Bessie Kyle are a big hit in the London and Provincial halls in their laughable skit. The Typewriter and the Office Boy.

The London "Stage," under date of June 10, says of Willard Simms' sketch: "The Paper-hanger is one of the most laughable skits seen over here for a long time." The dramatic and vaudeville paper also says some very flattering things of Mr. Simms' personal work and also of his support.

Harry Rickards' Vaudeville Company did fairly good business during its tour of New Zealand. Frank and Jen Latona sailed for America from Wellington on May 27 by the "Manapouri." Cinqveville was the star attraction.

Harry Rickards opened a tour of New Zealand at Dunedin on Saturday, May 29, with "Cloning Sing" as a star attraction.

The rage for the Summer in Paris is the "cane-chantant en plein air." In the famous Champs Elysees, the Alcazar d'Eté, the Ambassadeurs, the Jardin de Paris, and Marigny, are nightly thronged with people.

London, Duncan is now giving a number of performances at the Gaiety, Paris, where her dances as well as the Greek attitudes and dances of her pupils are meeting with approval from an artistic point of view. The art of Miss Duncan, as understood and depicted by her, is a revelation to the Parisians.

The Lilliputian Kingdom at the Jardin d'Acclimatation and Luna Park, at the Porte-Maillot, Paris, are well patronized nightly.

Princess Silva, an alligator trainer, said to be an American, was attacked by an alligator on Friday, July 21, in the presence of a big crowd at Luna Park, Paris, while putting the vicious animal, which recently had been brought out from Florida, through a series of exercises. The alligator seized and crushed the woman's right arm in its jaws. With rare presence of mind she drew a revolver with her left hand and emptied five shots into the alligator's head. It let go its hold, and she was removed from the cage.

BAILEY AND AUSTIN'S PLANS

On the cover page of this week's Minnow Fred Bailey and Ralph Austin greet their friends in and out of the profession. Next season they will again be featured with "The Top of the World," and their old act will be sent out by them again, with the Austin Brothers in the two familiar comedy roles which they made famous. The act will play Morris time. On Saturday a week ago (June 26) the boys assumed the roles of baseball players, appearing on the Brooklyn Baseball Grounds with the New York League of Elks' Baseball Team in opposition to the Brooklyn Lodge's team, the occasion being the annual athletic field day of the Elks. Fred played first base and Ralph held out at third, both doing a goodly stunt at the bat. In the same game John Ward, for years one of the crack players of the old New York team, played on second, in connection with the boys' appearance next season it will be of interest to their friends to learn that they will introduce musical specialty in their work, playing upon saxophones. Both are clever musicians and this will be practically the first time that they have been able to show their talent in this direction before the public.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EXCO., "CLEVELAND CIRCUIT"
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Will M. Cressy and Blanche Dayne

AT HOME, LAKE SUNAPEE, N. H.

"In revising the tariff I haven't seen any talk about removing the 1 1/2 per cent. commission"

Interest to their friends to learn that they will introduce musical specialty in their work, playing upon saxophones. Both are clever musicians and this will be practically the first time that they have been able to show their talent in this direction before the public.

PAIN'S ANNUAL SHOW OPENS.

Pain's latest fireworks display was presented to the public at Brighton Beach for the first time this Summer on last Tuesday evening, June 29. The spectacle this year is called The Battle in the Clouds and it is supposed to represent a war picture between dwellers on the planet Mars and mortals of Mother Earth about a thousand years or more hence. A large crowd filled the grandstand and the show is reported to have made as big a hit as ever.

NEW VAUDEVILLE THEATRE.

Jake Wells, according to latest reports, is to build a new theatre in Nashville, Tenn., to be devoted to vaudeville. It is to seat 1400 and will be modern in every detail. The house is to front on Seventh avenue, north, immediately back of the Castner-Knot Building. Mr. Wells has signed a party lease on the property on which he intends to build and it is stated that work will begin at once, and that the house is scheduled to be finished by Oct. 30 next.

WELLS TO HAVE VAUDEVILLE CIRCUIT.

In conjunction with the news that Jake Wells is building a theatre in Nashville, Tenn., to be devoted to vaudeville, comes the additional news that there is strong possibility that he may keep many of his houses in the vaudeville field during the coming season. Several of them are now operating through the Summer, presenting small time vaudeville and motion pictures.

WOODS TO OPERATE ROAD COMPANIES.

Joe Woods announces that he will put out several road companies over the small time vaudeville circuit next season. The companies will average seven acts at a weekly salary of about \$300. The headliner would get \$100 and the lowest priced act would receive \$25. This is a new phase of the small time booking and will cut a big figure in future operations.

HURTIG AND SEAMON'S CLOSE.

Hurtig and Seamon's Music Hall closed the season of stock burlesque last Saturday night, July 3. The house will reopen the latter part of August under its former policy.

VAUDEVILLE JOTTINGS.

Since closing with the Grace Van Studdiford company, Joseph Carey has been playing vaudeville, doing a single act.

Malcolm Scott will come to New York next week, when he will appear at one of the local houses in his act. He arrived in Montreal on the S. S. "Virginia" last week.

The male member of the Hardits who played the Dewey last week and scored such a hit is of the regular team of Collins and Hart. Mr. Hart is now doing a few weeks with his wife for the Summer time.

William Stuart met with success last week in support of Cora Beech Turner in the playlet, Love by Wireless, at the Majestic and West-End theatres.

George E. Beaty, business-manager of the Fourteenth Street Theatre, opened an airshow at Monticello and Harrison avenues, Jersey City, N. J., on last Saturday night, July 3, with the following bill: William Cahill, Two Musical Macks, Frey and Sully, and Gertrude Everett. Motion pictures were shown between the acts.

Joseph W. Stern and Company, the music publishers of New York, are just issuing four new play songs, making a series of seven in all. These are written by Eden E. Greville, the English song writer. "The Dawn of a Tomorrow," "The Man from Home" and "The Road to Yesterday" bid fair to be the most popular of the series. It is said. The music is by Walter Pultizer.

Jack Driscoll is one of the busiest men working in the vaudeville picture houses in town. Besides doing a large share of the business management of the house, looking after things both in front and in back, he sings the illustrated songs. He has endeavored to let this part of his work pass along to another on several occasions, but the audiences demand his singing, and he is forced to return to the stage in compliance therewith.

James Kennedy, who is now presenting the James Kennedy Stock company in Lowell, Mass., will in the Fall produce his one-act

VAUDEVILLE.

The Johnson Students

"Clubmaniacs"

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Address PAT CASEY

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of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch, Lewis McCord's "Welly Jones' Scoop," Devin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSES. Address 209 Second St., Jackson, Mich. (until December).

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Spend Your Vacation in Honolulu

where engagements may be obtained.

Acts must be changed twice a week for not less than six weeks. Address BAILEY & LAWSON, Proprietors, "AUDITORIUM" Theatre, Honolulu, T. H.

BOB RICHMOND

In his new monologue upon Current Topics
Address 374 Central Park West, New York.

versions of Gentleman Jim and Jack Swift over the U. S. O. time.

Eddie Darling announces that he will sail for Europe on July 14 to be gone a month or more.

Walter Mack will present a new playlet by Ella Wheeler Wilcox next season. The company will include Marie Clifford.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams and Mack—Pantage's, 'Frisco.
Adelaide—Orph., Oakland, Cal.
Adelman, Joseph—Moscow, Russia, June 1-July 31. Apollo, Nuremberg, Ger. Aug. 1-31.
Ahearn, Chas., Troupe—Coliseum, London, Eng., 5-31.
Aiken Bros.—Maj., Washington.
Alexander and Scott—Empire, Shepherd's Bush, Eng., 5-10. Palace, Newport, 12-17. Empire, Hackney, 19-24. Palace, Manchester, 26-31.
All, Hansen Bros.—Maj., Chgo.
Ansel and Dorian—Family, Helena, Mont.
Archonfi, Four—Hippodrome, Phila.
Ardell Bros.—Family, Helena, Mont.
Armstrong and Clark—Orph., 'Frisco.
Auger, Capt. Geo.—Maj., Chgo.
Baker and Cornelia—Orph., Evansville, Ind.
Banks, Brocaze, Duo—Orph., Seattle, Wash.
Orph., Portland, Ore., 12-17.
Barnes, MacM., and Louise Reming—Grand, Tacoma, Wash., Grand, Portland, Ore., 12-17.
Barnes, T. Roy, and Bessie Crawford—K. and P. 5th Ave., N. Y. C.
Barrow and Milo—Grand, Nashville, Tenn.
Bean and Hamilton—Luna Park, Buffalo, N. Y.
Bedini, Jean—Hammerstein's, N. Y. C.
Bell, Chas. H.—Pantage's, Portland, Ore.
Bennett, Fred A.—Hippodrome, Phila.
Berrian, Steve—Hampton Park, Charleston, S. C.
Big City Four—Palace, London, Eng., June 21-July 31.
Blampin and Hehr—Acker's, Halifax, N. S.
Block, Adella—National, Rochester, N. Y.
Bovals, Louis—Star, Carnegie, Pa.
Bowers, Walters and Crocker—West End Park, Memphis, Tenn.
Brady and Mahoney—Indianola Park, Columbus, O., Farm, Toledo, 12-17.
Brenon, Herbert, and Helen Downing—Wigwam, 'Frisco, Los Angeles, Los Angeles, 12-17.
Brooks, Walter Julian—Aldome, Hutchinson, Kan.
Buckley, John—Grand, Wallace, Ida.

NEWS OF THE SUMMER PARKS

At Lakeside Park (Sam Johnson, mgr.), South Oyster, Williamsburg, Conn., Wheeler's Band entertained large audience June 27. The construction work of the electric road to this park is now complete and the railroad company only awaits the turning on of the power to open the line.

Griffith's Hypnotic Comedy company (under tent) June 30-July 1, opened at Chicago, Ill., to good business. The band carried with the show made a pleasing appearance.

Lincoln Park (I. W. Phelps, mgr.), Fall River, Mass. The regular season at this popular resort was formally opened June 28 with the Lincoln Park Opera company, presenting the girl from Paris, Florence Ackley, as Mrs. Honeycombe, renewed the pleasant memories which she left last season and sang as sweetly as ever. Miss Ackley received a great welcome on her first appearance. Glen Ellis was very charming as Mlle. Bon Bon; J. S. Murray, a newcomer, scored a great hit, as did Lionel Hogarth, Gilbert Clayton and Laird Johnston. The stage settings and costumes were very good, while the stage management of C. L. Robinson was excellent. The entire production gave the best of satisfaction to large attendance. The members of the Lincoln Park Opera company include Florence Ackley, Glen Ellis, J. S. Murray, Artie Alsworth, Laird Johnston, Ned Norworth, Lionel Hogarth, Carl Hartberg, Gladys Marton, Harry Clinton, Sadie Ethernott, Arthur Widdison, Gilbert Clayton and C. L. Robinson. The company is under the management of I. W. Phelps. During I. M. Ross' absence George S. Wiley will direct the Bijou and Premier theatres.

At Harlem Park (Hugh C. Andrews, mgr.), Rockland, Ill., Ellory's Band June 21-26 pleased fair business.

At Elysian Grove (E. Drachman, mgr.), Tucson, Ariz., the Rosabelle Leslie Stock company in a one-act comedy entitled All Hands Around, with moving pictures and illustrated songs by Marcella Hamilton, who scored a big hit. All pleased. Good business June 21-26.

A big river regatta is scheduled for July 5-6 at Burlington, Ia. Boats from as far south as St. Louis and north to St. Paul are entered for the races and much interest is shown here.

At Capital Beach (J. A. Buchstaff, mgr.), Lincoln, Neb.: The regular attractions and free gate June 21-26 drew good business. Additional attractions will be added July 5. Epworth Lake Park and Antelope Park will celebrate with fireworks, baseball and music July 5.

Manager Sheedy has engaged the following for Freebody Park, Newport, R. I., which opened June 28: Fred Wolf, stage director; David Cusick, Alfred Cash, Napoleon Gagnon, William Manning and Michael Fitzgerald.

The British Guards Band is making a big hit at Manhattan Beach, N. Y. Among the selections being played are "Ain't," "Glowworm," "S. B. Henry," "Horn Dance," and "If I Had a Thousand Lives to Live." Colonel Carl E. Carlton is the director.

Byrne, Golson, Players—Delmar Garden, Oklahoma City, Okla.
Camille Trio—Orph., Oakland, Cal.
Carew, Mabel—Grand, Tacoma, Wash., Colonial, Columbus, O., 12-17.
Carly's Antinella—Colonel Park, Jamestown, N. Y.

Carson and Willard—Maj., Chgo.
Carson, Emma—Palace, London, Eng., Aug. 9-Sept. 4.

Carson Bros.—Aldome, La Crosse, Wis.
Caston, Dave—Lyric, Mobile, Ala.
Chaplin, Chas.—Orph., Los Angeles, Cal.
Ching—Grand, Manchester, Eng., 5-10.
Clifford, Dave B.—Aldome, Sioux City, Ia.
Clifford and Burke—Fontaine Ferry, Louisville, Ky.

Clipper Comedy Four—Spring Grove Park, Springfield, O.
Clipper Comedy Quartette—Maj., Chgo.
Closes, Three—Imperial, Tonawanda, N. Y.
Cogan and Hancock—Star, Seattle, Wash.
Cox, Lonzo—Orph., Oil City, Pa.

CRESSY, WILL, M., AND BLANCHE DAYNE—Concord, N. H.

Crouch and Welch—Keith's, Phila.
Cunningham and Marlon—Maj., Chgo., 12-17.

Dagwell, Natalie and Alice—Keith's, Phila.
Dale and Boyle—Idora Park, Youngstown, O.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 4.

Daly and O'Brien—Park, E. Liverpool, O.
Dankmar, Schiller Troupe—Keith's, Phila.
Daum, George—Lyric, Indianapolis, Ind.

Davis, Mark and Laura—Elite, Winnipeg, Can. Day, Carita—Grand, Portland, Ore.
Daxle—K. and P. 5th Ave., N. Y. C.

De Cotret and Rego—Grand, Sacramento, Cal.
De Hollis and Volora—West End Park, New Orleans, La.

De Onzo Bros.—Blackpool, Eng., June 14-July 12.

De Velda and Zelds—Vallmont Park, Williamsport, Pa.

De Voe, Pasqualina, and Leo Cooper—National, Frisco.

De Witt, Burns and Torrance—Young's Pier, Atlantic City, N. J.

Dodd, Emily and Jessie—Bijou, Duluth, Minn.
Donnelly, Leo—Keith's, Phila.

Donovan and Arnold—Valley, Syracuse, N. Y.
Dore and Wolf—Idora Park, Youngstown, O.

Dorothy, Gavin—Los Angeles, Los Angeles, Cal.
Downey and Deane—Norumbega Park, Boston.

Dunlavy Troupe—National, Frisco.
Dupille, Ernest A.—Woodland Park, Worcester, Mass.

Eastaway Park, Spencer, 12-17.
Devere, Lottie—Comedian, Lynn, Mass.
Eckel and Dupree—Hanover Park, Meriden, Conn.

Edwards and Raymond—Bijou, Lorain, O.
Ehrenhall Bros.—Union Park, Dubuque, Ia.

Elite Musical Four—Maj., Denver, Col.
Elmore and Ray—Family, Sioux City, Ia.

Ellis, Novella Troupe—Orph., Los Angeles, Cal.
Emmett Bros.—Julia, Chgo.

Emer, Edwin T.—Orph., Denver, Col.
Ernesta, Three—Waldameer Park, Erie, Pa.

Evans, May—Maj., Wyndotte, Mich.
Evelyn, Dave—Orph., Los Angeles, Cal.

Evans, Geo.—Bijou, Virginia, Minn., Bijou, Superior, Wis., 12-17.

At Tumbling Dam Park, Bridgeton, N. J. (Howard L. Tyler, mgr.), this very interesting bill opened June 26 and all scored: Billy Davis in blackface; Marshall's comical incidents, a pot pourri pantomime; Hatty Sims McCarthy, prima donna soprano; Bert Bonners and James Wible, presenting The Wireless Broker, and moving pictures.

Luna Park, Coney Island, N. Y., was crowded almost to its capacity last week during the hot spell and the records for the big attendance on previous days went by the boards with a vengeance. Even more new attractions are to be provided this week and one of them, the bouncer, is said to be a scream. It is a slide made of canvas and is to be one of the many free shows in the park.

At Belpine Park, St. Louis, Mo., Arthur Stanley's Stock company presented The Devil before a responsive audience. Good work is reported of the modest company. At Lena's Park the lady minstrels, late of Cuba, completed the second week of a settled two weeks' engagement, but upon request have decided to remain another week. Their performances have been a good drawing card.

Bauer's Military Band, now playing at Luna Park, Scranton, Pa., will go to camp with the Thirtieth Regiment, N. G., July 12, and Alexander's Concert Band, of Wilkes-Barre, has been engaged to play there during their absence. At Rocky Glen Park (A. Frothingham, mgr.), Laurence's Band is delighting large audiences and the new dancing pavilion is expected to be finished soon.

At Rolling Green Park, Sunbury, Pa., vaudeville and moving pictures June 25-July 3, to record breaking houses.

At Luna Park, Scranton, Pa., the free attraction for week of June 28-July 3 was the Great Calvert, high wire artist, and was the best attraction of the season. For week of July 5 Jessie Keller's bicycle troupe, Live ostrich farm from J. W. O'Grady Farm, Jacksonville, Fla., will open 12th. The Great London Ghost Show opened 28th.

At Fresno Park (Vernon C. Seaver, mgr.), Peoria, Ill., Lane Bill's Wild West is the main summer attraction. Two cowboy weddings on horseback June 27 drew immense crowds, and had as high as 20,000 visitors in one day.

Arrangements have been completed whereby William Morris, Inc., will hereafter book the vaudeville acts for the Palisades Amusement Park.

At the outdoor amusement resorts, Omaha, Neb., business has been excellent. This is especially true of Lake Manawa, which is located about three miles below Council Bluffs, Ia., and of our new resort, Seymour Lake Park, which is just installed about seven miles southwest of Omaha and within reach by trolley line.

At Newall Park (George W. Clarke, mgr.), East Liverpool, Ohio, the moving pictures and the "see" are attracting large crowds to this popular resort July 3-10.

Everhart-Keersaal Casino, Lucerne, Switzerland, 1-15.

Fadette Orchestra—Keith's, Phila.
Farrell, Frank E.—Bijou, Lorain, O.

Fiddler and Shelton—Temple, Detroit, Mich.
FIDELITY, W. C.—Coliseum, London, May 24-Indefinite.

Fields, Will H.—Grand, Fargo, N. D.
FISHER, MR. AND MRS. PERKINS—Astory Brook, L.

Fletcher and La Pierre—Fairmont Park, Kansas City, Mo.

Fletcher, Charles Leonard—Proctor's, Newark, N. J.

Flower, Dick J.—Shea's, Buffalo, N. Y.

Force and Williams—Park, Lexington, Mass.
Fox and Evans—Electric Park, Kansas City, Mo.

Frederick, Helena—Orph., Frisco, 12-17.
Gallimore, Arthur—Hippo, St. Helens, 5-10.

Hippo, Acertington, 12-17. Tivoli, Liverpool, 12-24. Reagent, Ralford, 26-31.

Garrett Bros.—Crystal, St. Joseph, Mo.
Gaynor and Graft—Wonderland, Boston.

Gebhart, West and Berner—Columbia, Chgo.
Gillingwater, Claude—Orph., Los Angeles, Cal.

Gilroy, Haynes and Montgomery—Bijou, Sheverson, Wis.

Griffiths, Myrtle—Family, Bradock, Pa.
Hamilton and Jones—Family, Lafayette, Ind.

Hamilton and Lyle—Imperial, Tonawanda, N. Y.
Hamer, Edith—Family, Helena, Mont.

Hanson, Harry L.—O. H., Bristol, Tenn.
Hawkins, Jack—Lyric, Frisco, 12-17.

Heffron, Tom—Lyric, Montgomery, Ala.
Hermans, Two—Star, Carnegie, Pa.

Hez, Ralph C.—Keith's, Phila.
Hill and Whitaker—Pavilion, Glasgow, Scot., 5-10.

Hill, Edwin—Keith's, Phila.
Horan, Eddie—Pavilion Park, Harrisburg, Pa.

Horton and La Triska—Keith's, Boston.
Howard and Howard—Young's Pier, Atlantic City, N. J., Morrison's, Rockaway Beach, 12-17.

Hughes Musical Trio—Orph., Portland, Ore.
Jarvis and Martin—Aldome, Mansfield, O.

Jeans and Carono—Maj., Toronto, Can.
Johan and Matt—Unique, Minneapolis, Minn.

Jordan, Brauneck and Chulita—Spring View Park, Springfield, O.

Kaufman, Minnie—Grand, Manchester, Eng., 5-10.
Kell, Pavilion, Glasgow, Scot., 12-17. Palais d'Elite, Brussels, Belgium, 10 Aug. 7.

Kaufman, Reba and Inez—Jardin de Paris, Paris, France, June 10-July 15. Empire, Johannesburg, South Africa, July 17-Oct. 1.

Keane, J. Warren—Washington, Spokane, Wash.
Kelley and Cummings—Crystal, Anderson, Ind.

Kellam, Lee J.—Temple, Chiridan, Ia., Delphus, Cedar Rapids, 12-17.

Keller, Jessie, Troupe—Luna Park, Scranton, Pa.

Kelly and Lewis—Bijou, Atlanta, Ga.
Kelly, Walter C.—Palace, London, Eng., May 24-July 17.

Kennedy and Pettier—Rensselaer Park, Troy, N. Y.

Kirk, H. Arthur—Valentine, Toledo, O.

Kraton, The—Winter Garden, Blackpool, Eng.
Kurila, Busse—Pantage's, Portland, Ore.
La Belle Troupe—Schmet Park, Montreal, Can.
La Deila, Four—Pantage's, Tacoma, Wash.
La Fleur, Joe—Lakeside Park, Akron, O.
La Mase Bros.—Unique, Minneapolis, Minn.
La Mase, Butte, Mont., 12-17.
La Tours, The—Robinson, Ft. Wayne, Ind.
La Valla, The—Alcazar d'Or, Paris, France, June 21-10. Empire, Frisco, 12-17. Varieties, Leeds, 19-24. Empress, Hartlepool, 26-31.
Le Clair, John—Deming, Rockaway Beach, Layne and Leonard—Alcazar d'Or, Paris, France, 1-31.
Le Clair, Frank—Queen's, San Diego, Cal.
Le Dent, Frank—Ramona Park, Grand Rapids, Mich.
Le Gray, Dollie—Bijou, Green Bay, Wis.
Leeds and Le Mar—Colonel Park, Jamestown, Pa.

Leeds, Fitzhugh—Hippodrome, Lexington, Ky.
Lena, Lily—Orph., Portland, Ore.

Lennon, Herbert Bert—Orph., Edmonton, Can.
Leslie, Bert—Shea's, Buffalo, N. Y.

Litchfield, Mr. and Mrs. Nell—Pantage's, Seattle, Wash.

Lloyd, Mr. and Mrs. Hugh—Bijou, Duluth Minn.
Lumas, Mr. and Mrs. Ed—Grand, Birmingham, Eng.

Mack, Robert—Orph., Los Angeles, Cal.
Mack, Wilbur, and Nella Walker—Ramona Park, Grand Rapids, Mich.

Makenski Troupe—Bijou, Oakland, Cal.
Maledone, Emma and Peter Family, Lancaster, Mann, Billy—Aldome, Alton, Ill.

Mann and Franks—Bell, Oakland, Cal.
Mantell's Marionettes—Bijou, Crookston, N. D.

Marcell and Lenet—Mannion's Park, St. Louis.
Marshall and King—Folies Bergere, Mexico City, Mex., Indefinite.

Martini and Sylvester—Marlany, Paris, France, June 1-July 10.

Marzelo and Wolfe—Steepchase Park, Atlantic City, N. J.

Massey and Kramer—Star, Muncie, Ind.
McDowell, John and Alice—Family, Warten, Pa.

McGuire, Tutz—Orph., Frisco.
McNutt, Kopeiland Troupe—Grand, Phillipsburg, Pa.

Merrish and Raney—Arcade, Toledo, O.
Methren Sisters—Collins Gardens, Columbus, O.

Meyer Bros.—Aldome, Ft. Wayne, Ind.
Milam and Du Bois—Lyric, Beaumont, Tex.

Minstrel Four—Crescent Park, Prov.
Minstra Five—Maj., Denver, Col.

Moore, Tom—Orph., Seattle, Wash.
Morgan and McJannet—Family, Lafayette, Ind.

Morris, Frank—Temple, Detroit, Mich.
Mulligan, May—Hippodrome, Charleston, W. Va.

Murray, Elizabeth—Orph., Oakland, Cal., Orph., Los Angeles, 12-17.

Neal, Vick R.—Orph., Cambridge, O.
Nell's Bird—Tower, Blackpool, Eng., 5-Sept. 4.

Normans, Juggling—Beach, Salt Lake City, U. Novelty Dancing Four—Orph., Oakland, Cal.

O'Brien, Wm., Troupe—Dreamland, Coney Island.
O'Neill, Doc, Howard—Hopkins, Louisville, Ky.

O'Neill Trio—Grand, Cleveland, O.
O'Neill Sisters—Wheeling Park, Wheeling, W. Va.

Pasco, Dick—Orph., Los Angeles, Cal.
Pauline—American, N. Y. C.

Prentice Troupe—Pantage's, Seattle, Wash.

Quigg and Nickerson—Electric, Kansas City, Mo.

Ramsey Sisters—Grand, Portland, Ore.
Raymond and Harper—O. H., Carbonado, Ill.

Ridmore, Herrill, 12-17.
Ready, Geo.—Orph., Los Angeles, Cal.

Reushaw, Bert—Bijou, Winnipeg, Can.
Rerdelle, May—Forest Park, St. Louis.

Rernolds and Donegan—Coliseum, London, Eng., May 31-July 17.

Rising, Kit—Orph., Los Angeles, Cal.
Rip, Jack—Maj., Worth, Tex.

Rippl, Jack and Nellie—Yale, Wichita, Kan.
Ritter, Max and Grace Foster—Tivoli, London, June 23-24. Swindon, Eng., 26-31.

Robinson and Partelow—Star, Lynchburg, Va.
Rorards, Three—Lyric, Dayton, O.

Ross, C. W.—Casade Park, Newcastle, Pa.
Robich and Childress—Electric Park, Detroit, Mich.

Ryan and Douglas—Lincoln Park, Fall River, Mass.

Russell, Teale—Scenic Temple, Boston.
SABEL, JOSEPHINE—Folies Marigny, Paris, France, June 1-July 31.

Saunders, Jere—Grand, Tacoma, Wash., 12-17.
Scott and Davis—Star, Seattle, Wash.

Sears, Gladys—Hanover Park, Meriden, Conn.
Simpson, Montreal, Can., 12-17.

Seaton and George—Alhambra, Chgo.
Selbert and Lindley—Los Angeles, Los Angeles, Cal.

Semon Duo—Riverside Park, Findlay, O.
Simpson, Cherish—Orph., Los Angeles, Cal.

Sinclair's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex., Indefinite.

Smyth Sisters—Gordon Park, Clut.
Smith, Allen—Luna Park, Pittsburgh.

Stuart—Casino, Buenos Aires, South America, June 18-Sept. 16.

Sullivan and Pasquetena—Temple, Detroit, Mich.
Sutcliffe Troupe—Empire, Sheffield, Eng., 12-17.

Temple, Bradford, 19-24. Empire, New Castle, 26-31.

Swan and Bombard—Keith's, Phila.
Symonds, Jack—Pantage's, Spokane, Wash.

Tilly, Vesta—Palace, London, Eng., 1-31.
Toledo, Sydney—Aldome, Chattanooga, Tenn.

Turners, Musical—Star, Duluth, Minn.
Van Buren and Close—Electric Park, Detroit, Mich.

Van, Billy—Orph., Los Angeles, 5-17.
Vance, Charles—Palace, London, Eng., 1-30.

Van Enns, Jack—Grand, Tacoma, Wash.
Vermette, Vannerson Trio—National, Frisco.

Waddell, Two—Maj., Chgo.

Waddell, Doc—Jackson, Mich.
Walton, Irvin R.—Woodland Park, Ashland, Pa.

Warren, Leon and Meyers—Orph., Oakland, Cal.
Washer Bros.—Bijou, Valley City, N. D.

Waters, James R.—Colonel Park, Jamestown, N. Y.

Valley, Valley, Syracuse, 12-17.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.

Wills, Nat M.—Palace, London, Eng., 5 Aug. 23.
Woods and Ralston—Unique, Minneapolis, Minn.

Wordette, Estelle—Rocky Springs Park, E. Liverpool, 12-17.

Worthley Abbott and Minthorne—Orph., Spokane, Wash., 12-17.

Wyatt, Jack, and C. Blanche Rice—Grand, Portland, Ore.

Yankee Comedy Four—Acker's, Bangor, Me.

At Lakeside Park (Sam Johnson, mgr.), South Oyster, Williamsburg, Conn., Wheeler's Band entertained large audience June 27. The construction work of the electric road to this park is now complete and the railroad company only awaits the turning on of the power to open the line.

Griffith's Hypnotic Comedy company (under tent) June 30-July 1, opened at Chicago, Ill., to good business. The band carried with the show made a pleasing appearance.

Lincoln Park (I. W. Phelps, mgr.), Fall River, Mass. The regular season at this popular resort was formally opened June 28 with the Lincoln Park Opera company, presenting the girl from Paris, Florence Ackley, as Mrs. Honeycombe, renewed the pleasant memories which she left last season and sang as sweetly as ever. Miss Ackley received a great welcome on her first appearance. Glen Ellis was very charming as Mlle. Bon Bon; J. S. Murray, a newcomer, scored a great hit, as did Lionel Hogarth, Gilbert Clayton and Laird Johnston. The stage settings and costumes were very good, while the stage management of C. L. Robinson was excellent. The entire production gave the best of satisfaction to large attendance. The members of the Lincoln Park Opera company include Florence Ackley, Glen Ellis, J. S. Murray, Artie Alsworth, Laird Johnston, Ned Norworth, Lionel Hogarth, Carl Hartberg, Gladys Marton, Harry Clinton, Sadie Ethernott, Arthur Widdison, Gilbert Clayton and C. L. Robinson. The company is under the management of I. W. Phelps. During I. M. Ross' absence George S. Wiley will direct the Bijou and Premier theatres.

At Harlem Park (Hugh C. Andrews, mgr.), Rockland, Ill., Ellory's Band June 21-26 pleased fair business.

At Elysian Grove (E. Drachman, mgr.), Tucson, Ariz., the Rosabelle Leslie Stock company in a one-act comedy entitled All Hands Around, with moving pictures and illustrated songs by Marcella Hamilton, who scored a big hit. All pleased. Good business June 21-26.

A big river regatta is scheduled for July 5-6 at Burlington, Ia. Boats from as far south as St. Louis and north to St. Paul are entered for the races and much interest is shown here.

At Capital Beach (J. A. Buchstaff, mgr.), Lincoln, Neb.: The regular attractions and free gate June 21-26 drew good business. Additional attractions will be added July 5. Epworth Lake Park and Antelope Park will celebrate with fireworks, baseball and music July 5.

Manager Sheedy has engaged the following for Freebody Park, Newport, R. I., which opened June 28: Fred Wolf, stage director; David Cusick, Alfred Cash, Napoleon Gagnon, William Manning and Michael Fitzgerald.

The British Guards Band is making a big hit at Manhattan Beach, N. Y. Among the selections being played are "Ain't," "Glowworm," "S. B. Henry," "Horn Dance," and "If I Had a Thousand Lives to Live." Colonel Carl E. Carlton is the director.

Everhart-Keersaal Casino, Lucerne, Switzerland, 1-15.

Fadette Orchestra—Keith's, Phila.
Farrell, Frank E.—Bijou, Lorain, O.

Fiddler and Shelton—Temple, Detroit, Mich.
FIDELITY, W. C.—Coliseum, London, May 24-Indefinite.

Fields, Will H.—Grand, Fargo, N. D.
FISHER, MR. AND MRS. PERKINS—Astory Brook, L.

Fletcher and La Pierre—Fairmont Park, Kansas City, Mo.

Fletcher, Charles Leonard—Proctor's, Newark, N. J.

Flower, Dick J.—Shea's, Buffalo, N. Y.

Force and Williams—Park, Lexington, Mass.
Fox and Evans—Electric Park, Kansas City, Mo.

Frederick, Helena—Orph., Frisco, 12-17.
Gallimore, Arthur—Hippo, St. Helens, 5-10.

Hippo, Acertington, 12-17. Tivoli, Liverpool, 12-24. Reagent, Ralford, 26-31.

Garrett Bros.—Crystal, St. Joseph, Mo.
Gaynor and Graft—Wonderland, Boston.

Gebhart, West and Berner—Columbia, Chgo.
Gillingwater, Claude—Orph., Los Angeles, Cal.

Gilroy, Haynes and Montgomery—Bijou, Sheverson, Wis.

Griffiths, Myrtle—Family, Bradock, Pa.
Hamilton and Jones—Family, Lafayette, Ind.

Hamilton and Lyle—Imperial, Tonawanda, N. Y.
Hamer, Edith—Family, Helena, Mont.

Hanson, Harry L.—O. H., Bristol, Tenn.
Hawkins, Jack—Lyric, Frisco, 12-17.

Heffron, Tom—Lyric, Montgomery, Ala.
Hermans, Two—Star, Carnegie, Pa.

Hez, Ralph C.—Keith's, Phila.
Hill and Whitaker—Pavilion, Glasgow, Scot., 5-10.

Hill, Edwin—Keith's, Phila.
Horan, Eddie—Pavilion Park, Harrisburg, Pa.

Horton and La Triska—Keith's, Boston.
Howard and Howard—Young's Pier, Atlantic City, N. J., Morrison's, Rockaway Beach, 12-17.

Hughes Musical Trio—Orph., Portland, Ore.
Jarvis and Martin—A

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Albert Scott	H. E. Irvington
Walter Percival	Maud Turner
M. Delancy	E. Roseman
Myrtle Haas	Alice Harrington
Mim Pierce	John C. Dixon
Francis Fraunholz	Henry Norman
Irving Hom	

Information regarding the addresses of any of the persons named above will be greatly appreciated.

Young, Oille, and Brothers—Orph., 'Frisko, Orph., Oakland, 12-17.
Yule and Simpson—Cascade Park, New Castle, Pa.

ZANCIGS, THE—Grand, Birmingham, Eng., 5-10, Empire, Stratford, 12-17, Hippo, Manchester, 19-24, Empire, Liverpool, 26-31.

ENTERTAIN PENITENTIARY PRISONERS.

At Lincoln, Neb., recently the Harwood Stock company decided that they might lighten, to some degree, the lives of the prisoners of the Nebraska State Penitentiary by giving them an entertainment. Permission was obtained from the warden, who shut down all the prison shops for one hour and assembled the inmates in the prison auditorium, where a vaudeville performance was given by Joseph La Valliere, Baby Dods, La Valliere, Lew J. Welsh, and Hopkins and Astell. A set of resolutions was drafted by the prisoners expressing their appreciation and was presented to the members of the company.

CARNIVAL OF MINSTRELS.

The week of July 4 at Atlantic City will be memorable as it marks the first carnival of minstrelsy ever held in the United States. The Apollo Theatre, on the boardwalk, has been secured and Lew Dockstader has been selected as general impresario of the big performance. There will be quartettes, double quartettes and triple quartettes, harmony of the old days and the present, and one of the greatest fun making and dancing aggregations ever known. Lew Dockstader, Neil O'Brien, Al Johnson, Eddie Masler, Rees Prosser and fifty other equally as good performers will be seen in the cast, while special scenery will be utilized.

ENGAGEMENTS BY GEORGE PRIMROSE.

George Primrose, for his Mammoth Minstrels, has engaged nearly all of his company. The end men will be George Primrose, "Happy Jack" Gardner, Gov. Bowen, the Ward Brothers, and Frank Henderson. Harry Sievers will be interlocutor. The specialty acts are Mosher, Hayes and Mosher, comedy trick bicyclists; the Church City Quartette, and the Larks. "Happy Jack" Gardner in monologue, and the Ward Brothers in their dancing act. Charles Prokop will again be musical director. There are forty in all in the company. Rehearsals begin July 6. The company will open at Asbury Park on July 10 and is booked solid for forty-two weeks.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL.—In spite of the hot weather this house did a good week's business and seemed to continue its increase in popularity. The bill comprised: Willy Lacy, Minna E. Hurst (fifteenth week), Finlay and Burke, the Lime Kiln Club (New Acts), Motion Picture, Nicholson and Norton, Walter James (New Acts), Fields and Lewis, Pauline (second week), Motion Picture, and Welo and Serano (New Acts).

PLAZA MUSIC HALL.—Dark.
ALHAMBRA.—Dark.
COLONIAL.—Dark.

KEITH AND PROCTOR'S FIFTH AVENUE.—Frank Wilson, De Haven and Sidney, Lasky's Imperial Musicians (New Acts), Tracie Frigana, Nat Haines and Will Vidup (first reappearance together), Adeline Dunlap, Frank McCormack and company, R. C. Herz, Dankmir, Schiller Troupe (New Acts).

KEITH AND PROCTOR'S 125TH STREET.—Lillian Maynard, Scotch Singing Four (New Acts), Dayne and Dayne, Lola Byerli, and Miss Taylor (New Acts).

WEST END.—First half: Helen Davenport and company, Estelle Loomis, Blanchard Brothers, Harrigan and Giles, Deodata and company, and Eula Burnelle. Second half: Eula Burnelle, Gertrude Black, Tannean and Claxton, Joseph Madden and Katherine Nugent, and Aerial Bartlett.

FOURTEENTH STREET.—Stanhope and Castle, Irving Jones, Parment Russell company, Jack Driscoll, Dolce Comedy Three (New Acts), Sir General, the educated pony.

DEWEY.—Howard and Walsh, Bernstein and Griffin, De Grace and Gordon, Johnston, Babe Fay, Annie Bernstein, the Hardis, Curran and Milton Hogan and West, Shora Brandon, Cortner and Earl, Eddie Fox, Shubert Quartette, Fox and De May, Eddie and Dollie Ward, Amelia Loveridge, Matt Weil, P. Casper.

KENNEY'S THIRD AVENUE.—Dark.

LINCOLN SQUARE.—Dark.

MINER'S EIGHTH AVENUE.—Vaudeville and Motion Pictures.

MINER'S BOWERY.—Vaudeville and Motion Pictures.

METROPOLIS.—Vaudeville and Motion Pictures.

NEW STAR.—Vaudeville and Motion Pictures.

GRAND OPERA HOUSE.—Vaudeville and Motion Pictures.

MAJESTIC.—Business held up finely here all last week, and in spite of the heat almost capacity houses were in evidence. The bill included (first half): Rose Berry, Margo's Manikins, Gertrude De Mill and Boys, Tannean and Claxton, Aerial Bartlett. Second half: Blanchard Brothers, Harrigan and Giles, Helen Davenport and company, Deodata and company, Cody and Lynn, F. H. Mitchell's Motion Picture Lecture, Lamo Trio, Johnson, Marvel and Mike.

VAUDEVILLE CORRESPONDENCE. PHILADELPHIA.

Large audiences ruled at the Hippodrome all week, even when rain was threatened, for this place of amusement steadily grows in popularity. The Three Rohrs in their sensational bicycle act, a revolving globe remained as the principal feature of the bill. The Daily Brothers did some clever head-to-head and other balancing. The Four English Rosebuds gave graceful acrobatic dances, and Reno and Smith introduced some new and pleasing tricks in their barrel jumping act. Mile, Sommerville and her dancing horse, Columbus, excited so little admiration. A miniature Wild West show interested and pleased young and old alike. California Frank's Wild West will be the attraction next week. There will be cowboys and cowgirls, Indians and Mexicans, and California Frank and his bucking donkeys. Other features, including a half dozen vaudeville turns, will be Muriel Francis and her diving horses, Wenona, the Indian princess, ride, show and Mile, Sommerville and her dancing horse, Columbus. Life scenes in the West will also be shown.

Richard Golden and co. in the sketch, A Case in Divorce, is the headliner of an excellent bill at Keith's this week. In the capable hands of Mr. Golden, who is supported by a clever cast, all of its fine points are brought strongly out. Its success was complete. Augusta Glose in her pianologue was given a hearty welcome. She had some new song hits and new specialties, which were rendered in her inimitable manner. As a sister dancing team it would be hard to find the equal of the Rooney Sisters, recently returned from a successful European trip. Charles L. Fletcher impersonated a series of character studies of literature and stage celebrities, giving a most entertaining performance. The Four Rovers were seen in their comedy act. In Africa, and repeated their former success. McCay and Cantwell appeared for the first time here in a breezy Broadway sketch. On the Great White Way. It is a novel diversion, full of atmosphere and comedy, and directed to the audience a little of the vigor of that region of electrical energy. Muller, Chunn and Muller gave an interesting exhibition of hoop rolling. The Four Londons, newcomers here, presented a thrilling and amusing casting act. Next week's bill will include the Fadelles, of Boston, with a number of star acts in the specialty line.

Good business is reported at the Girard Avenue Theatre. The moving pictures were entertaining and instructive and the vaudeville acts clever and pleasing. The latter included Kresch's Marionettes, the Four Dancing Demos, the Alcoran Trio, Mexican Street Singers, and Hilton, comedy and juggling.

Billy Watson's co., at the Bijou, succeeded in keeping the house well filled at each performance. Billy Spencer, head of the act, and his makers and was ably assisted by Abe Leavitt and Charlie Raymond. There were six big acts, in which the Mitchell Sisters figured prominently.

There was an improvement in the attendance at the Grand Opera House last week. Heading the bill were the Four Luciers in a pleasing musical act. Others who appeared were Myrtle Barnes and co., the Four Dixons, Latour Sisters, and Elliott, Belair and Elliott, acrobats. Two new burlesque acts, the Gaiety this week; also six vaudeville acts. Comedians Solie Fields, Billy Kelly, and Harry Coleman kept fair sized audiences in good humor despite the heat.

Last week's bill at Forepaugh's included a Mexican musical quartette, the Dubois co. of illusionists, Claire Shade, and the Three Morrises.

WASHINGTON.

Arrangements were made last Friday for the incorporation of a company of Washington business men who are to erect and manage a new vaudeville theatre in this city. The new playhouse will be called the Casino, and will be located near the corner of Seventh and F streets, an ideal spot in the heart of the business section. The enterprise will be personally managed by A. C. May, who has had a vast experience in playhouses in this city and in Baltimore, and expects to make the new house one of the most attractive of popular priced vaudeville houses. The other members of the co. are: Benjamin Field, M. G. McCormick, vice-president of the Merchants' and Mechanics' Bank; Julius I. Perser, second vice-president of the same institution; Milton Strauburger, Isaac Heidenheimer, and Louis Freilick. The property was purchased recently for \$100,000, and it is planned to erect another \$100,000 in the erection of the building. Plans for the new theatre are now being prepared by a Baltimore architect, and it is expected ground will be broken in about a fortnight. The building will have a seating capacity of about 1,250, and will consist of an auditorium floor and one balcony. It is expected that the house will be completed about Oct. 15.

Next week promises to be a record-breaker at Luna Park, when the third annual baby congress will be held, when handsome prizes will be awarded. The American Regimental Band continued in their attractive band concerts, and the vaudeville feature included the Four Bucks, comedy trick bicyclists; La Petite Elma, the child artiste; Jolly Lukens, the musical funmaker; Eddie Clarke, blackfaced singing and dancing comedian, and a special outside feature was Frank P. White, known as "Pare Devil White," in a bicycle chute ride and dive into a shallow tank.

ST. LOUIS.

At Forest Park Highlands the vaudeville bill last week was for the benefit of the Police Relief Association. Exhibition of human training, Sam Chip and Mary Marble, and a bicycle loop-the-loop act as a "globe of death" make up the programme. In Old Edans, the sketch of Chip and Marble was a very effective bit of vaudeville. The other acts were well done. Manion's "Jack" offered attractive vaudeville last week. Jack Connolly and Margaret Webb pleased well in dancing and comedy acts. The Lavelles, clever dancers; Cantor and Curtis, song and dance artists, and Joe Lane, a pleasing single tune, were all good. Dancing followed the performance.

BOSTON.

Keith's will give Our Boys in Blue as a patriotic holiday feature for the Fourth. George R. Reno and his co. and Vinie Daly will be in the bill. Paragon, Norumbega, and Lexington parks and Wonderland all will have Fourth of July bills with band concerts and other things to usher in the week with a bang.

SAN FRANCISCO.

The Orpheum for the week of June 21-26 had the following excellent bill: Joseph Hart's Futurity Winner, James Thornton, Camille Trio,

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LOUISVILLE, KY.—Notwithstanding the heat Hopkins had fine patronage June 27-3 and the following bill was offered: The Jacobys, Jack Trainer, Harry Browne in new songs, and moving pictures of the popular kind. At River-view free vaudeville was offered, with the following well-known people in the bill 27-3: Trask and Gladden, Beatie Babb, Herbert and Vance, League and Held, Heller and Bartell. Large crowds have been in attendance. Commencing 4 Weber's Band was engaged for a period of seven weeks. Blanche B. McShaffey will be the soloist with the band. For week of 27 the extra attraction with the free concerts given by Gregg's Band was Florence Tanner. The vaude-

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ville bill for the week showed the Bison City Four, Elsie Fare, Miller and Weston, Lopes and Lopes, Bowers, Walters and Crocker, Adeline's Animals. Large crowds have been the rule. The management at Riverview Park have inaugurated a popular movement in announcing free vaudeville. A gate charge is still made, however. Manager Simons is more than pleased with the season's business.

PORTLAND, ORE.—The headliner on the bill at the Orpheum June 21-22 was the sketch, "A Kiss at the Switch," with Margaret Moffat in the principal role. The sketch furnished an amusing vehicle. Redpath's Napanee was the title of a singing and dancing act. The Three Bohemians, a trio of musical vagabonds, Armstrong and Clark, comicalists, Sisters Three Athletes did physical culture turns. Loney Haskell, comedian, and two motion pictures complete the bill. Wise and Milton's musical comedy, "In the Land of Hungaboo," closed the bill at Fantasy's week 21. An original setting for a cartoon act was the Idol's Eye. The De Chastal Twins did a singing act. Jack Hawkins, a college athlete, did some high jumping. The Wheelers provided automobile comedy. Cooper and Brown did some singing, and there were some new pictures. The bill at the Grand week 21 consisted of the Dumitrescu Vermette Troupe of Acrobats, who operate on horizontal bars. Next on the bill came the Darling Darts, who had an aerial specialty. Kelly and Reno had a rough and tumble gymnastic act. Leo Cooper and co. presented a dramatic playlet. The Price of Power, Iton and Thompson offered a singing and talking act. Jack Hawkins did a singing act and there were two motion pictures.

SPOKANE, WASH.—The regular programme at the Auditorium was headed by Lily Lena, who was well received in her original songs and dances. Others were: Clara Nelson and Harry Turpin and the Electric Girls, Guss, the Three Donalds, Julius Tannen, Hymen Meyer, the Whittier-Harries co., Luigi Brothers, and the pictures; big business all the week.—Phyllis Lee and a sextette of singers were featured in Commencement Day at the Pantages' Theatre. Others being the Four La Delles, L. De Lawrence and G. E. Edwards, Margarette and Hanley, Kimball and Donovan, W. D. Gilson, and the pictures; big night business.—The Five Jordans in an unique casting act had the chief place on the card at the Washington Theatre. Others: Alta Yola, Gruet and Gruet, the Telegraph Comedy Four, Maurice Frank and co., and the pictures; big night business.

SPRINGFIELD, OHIO.—Spring Grove Casino (Springfield Ry. Co. mgrs.): Montezuma Musical Duo, the Three Lucifers, Julie Ring and co., the Orpheum Comedy Four, the Three Ernests June 27-3; pleased good business. Week 4-10: Six Little Girls and a Teddy Bear, Clipper Comedy Four, Musical Huchin, Jordan, Brannock and Chetia, Beth Stone.—New Sun (Sun Amusement Co. mgrs.): Carol Sisters, Edna Davis Trio, Gus Brono 28-3, to fair patronage.—Fairbanks Theatre (L. M. Boda, gen. mgr.): Harry A. Ketcham, bus. mgr.; Ruth Mason, Harry Ehret, Harry Shunk, Sands and co., and M. P. 28-3. June 28-3: The Four Brothers, and James have leased the Valentine Theatre for the summer, with Harry A. Ketcham as local mgr., and this was the first bill presented by them.

BUTTE, MONT.—Majestic (C. N. Sutton, mgr.): June 26-3: J. K. Emmett and Viola Crane, the Sisters Ernesto, Alfred K. Hall, J. Warren Keane and co., Charles Mack, and moving pictures. 3-9: Mystra, the Tori Japanese Family, Mitchell and Cain, Barry and Johnson, and the Sisters Clarence.—Empire Theatre (L. M. Quinn, mgr.): 27-3: Doranto, John Buckley, the Lionels, Dabada's sheep and pig, and moving pictures. 4-9: Bill and co., the Four Hazards, Herndon the Great, Guy Children, and Sid Groux.—Item: The C. W. Parkes street shows carnival, under auspices local exyle of Eagles during State convention 21-30, and the Hagenbeck-Wallace Circus, cut a big hole in theatre box-office receipts.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr. June 28-3: Jim London, Walker and Burrell, Georgia Clark, Alex. Clark, and moving pictures. One attendance.—Hilou (O. P. Gilmore, mgr.): 28-3: Markell and Reynolds, the Sandow Trio, and moving pictures; good business.—Lyric (J. Grafton Greene, mgr.): 28-3: The Lasser Sisters, Thomas F. Morrison, and James Vincent Willie and co., moving pictures; excellent business.—Star (F. L. Simpson, mgr.): 28-3: Fred La Rock and moving pictures; good business.—Wonderland (E. Bruce Frasier, mgr.): 28-3: Sadler and Martha and moving pictures to good attendance.—Item: A. J. Colburn purchased Antique 25 from Iselta Kieff, taking possession 28.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): June 28-3: Pollard, comedy juggler; Yackley and Bunnell, comedy musical act; Desmond and Bally, songstresses; Banyan, hypnotist, and moving pictures to good business.—Hippodrome (L. R. Roomfort and C. L. Ingers, mgrs.): Joe Lanzier, Ben Franklin, and the Nicodemus Trio to fair business 28-3.—Paxtang Park (F. Davis, mgr.): 28-3: Nicholas and Groux, sketch; Madeline Burdett, song artist; Johnson Brothers and Johnson, midget minstrels; Harry Lamont, character comedian, and Kriekel's cat and dog circus; attendance fair.

BROCKTON, MASS.—Hathaway's (McGue and Cahill, mgrs.): June 28-3: Fannie Hatfield, Eddie La Rose and Eddy Bryant in Our New Butler, Emma Broseaux, John Zimmer, Valreno and Lamore, Four Sullivan Brothers, Miller and Russell, and moving pictures pleased good business.—Sheddy's (W. A. Bullivant, res. mgr.): Closed 20 for extensive alterations and a new Main Street entrance with a handsome foyer.—Orpheum (F. U. Bishop, mgr.): George Winfield and co. in Am. Y. Four Wife! The Four Maganinis, the Musical Barbers, Carl Munroe, Joseph Caray, Bernier and Stella, and motion pictures 28-3 to good houses.

URBANA, OHIO.—The Lyric (Larry P. Ryan, mgr.): Ed and Cora Anderson, musical; Dorothy Donnelly, singer, June 24-26. Haman and Newton, Cora Thomas 28-30; fair business; pleased.—Willoughby and Glick's Wonderland (Orpheum, Murray and Holding, mgrs.): Guy Boyer and Arnold Brown 28-4 drew good houses.—Items: Harry Holus' Fashion Plate Show (under canvas) closed here to reorganize. Guy Boyer, the world's endurance piano player, has closed with the Buffalo House, and taken the piano at the Orpheum here. The Orpheum front has been remodeled and beautifully decorated.

NASHVILLE, TENN.—The Lyric (F. P. Furlong, mgr.): June 21-26: Elvira and Alfred, Phelps-Columbine Trio, William Mills, the Garbellas, and Connor and Wells; business good. Smith and Kleis, Williams and Williams, Charles Burch, and Hampton and Bassett 28-3.—The Crescent (W. F. Ready, mgr.): Inga, Fred Rowerman, Burton and De Almo, and Marie Sylvian entertained good audiences 28-3.—The Casino (Wm. Burdett, mgr.): Cobb Brothers and co., Miss White, Jean Beaumont, Lipman and Levy, and Fuller and Larabee 28-3; business light.

MILWAUKEE, WIS.—Another excellent bill graced the boards at the Majestic June 28-3, to good business. Perhaps the most appreciative act of the entire bill was the Hasen Ben Ali's Arabs, who gave a wonderful exhibition of strength and athletics. Among the

others on the bill are as follows: Della Fox, Five Avoltes, Lew Sully, Bootblack Quartette, Sullivan, Pasquellena co., Lena Pantser and co., and the Worthleys. The new bill at the Crystal opened 28 with the following acts, all of them being well received: Charles H. Weston, Francis Rosen, Potter and Harris, Chapin and Lewis, the Millar Musical Four, and Frank Petrich.

CHATTANOOGA, TENN.—Aldome (W. S. Albert, mgr.): June 21-26: Nadel and Bell, Paul Morton, Askland, Green and Parker, and the Roman Trio appeared to advantage; business good. Martelli and Rossi, Elona, Rial and Atina, Walter Flemming, and G. L. Knight 28-3.—Lyric Theatre (John H. Church, mgr.): 21-26: Miller and Atwood, Billy Slather, Kelly and Lewis, and Maxine Willis appeared to advantage; business good. The Four Dancing Belles, Irene McCord, and Three Loretas 28-3.

NEW ROCHELLE, N. Y.—Theatre (M. Loew, prop.; Burt K. Wilbur, mgr.): June 28-30: Harry Gilbert, La Belle Marie, Normandy Four, Moore and Harris, Burgore Sisters, Fish and Keiser, L. J. Estelle, Louisa, Williams and Brown, Bernheim and Greenwood, Flory Glass, Muller, Chunn and Muller, McNaughton Brothers and Alice Lloyd hits 28-3. Business excellent.—Item: Mr. Wilbur opened his theatre on Sunday last and was arrested with Mr. Evers, treasurer, and was later admitted to jail, and case, to be held 30, was adjourned to 3. It is the intention of Mr. Loew to make a test case.

AURORA, ILL.—Grand Theatre (Berscht and Voss, props.): June 21-27: Morgan and McGary, with their six dancing girls; George Medley, Kinno, Lorenz and Jaffe, the Dentons, Grace Armond, and moving pictures; capacity business.—Star Theatre (Frank Thiele, prop.): Major La Voy, mgr.: 21-27: Marquis and Linn, the Misses Straub, Walter Sanford co., William Rowe, E. A. Turner and co., the Frodo Trio, Iola's dogs and monk, Tom Carroll, and moving pictures; excellent bill to S. R. O.

PROVIDENCE, R. I.—Heading the bill at the scenic week of June 28-3 were Prizkow and Blanchard. Others included Jack Randolph, Little Stevens, George Gunn and the usual line of pictures. The Free Vaudeville Theatre at Vanity Fair furnished a good entertainment in Blanch La Vigne, Melrose Brothers, Hawley and Buchanan, and Charles O'Toole. The Forest Casino at Rocky Point continues with a good line of moving pictures and a vaudeville entertainment.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): The Clever Trio, consisting of Masie Lee, Frank Quinn, and John Jaeger, were the top liners June 21-26, and scored an immediate hit. Others were: Jordan and Brennan, Charles Hargreaves, William Moran, and moving pictures; business large.—Majestic (Carl Schwarz, prop. and mgr.): Bentell and Farnan 21-26. Others were: George Carlin, Florence Sunners, Bertha Froelich, George Tichenor, and moving pictures; business good.

PERTH AMBOY, N. J.—Hilou Theatre (Hilou Circuit, mgr.; J. F. Ernst, res. mgr.): June 28-30: Princess Chiquilla and Ed. Newell, Sullivan and Raymond, East and Bartlett in O'Brien from Galway, Brandon and Taylor, Clara Moore, and moving pictures; S. R. O. 1-3: Walworth Trio, Three Brothers, Belle Jeanette, McDonald and Davis, Clara Moore, and moving pictures; capacity.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): An excellent bill for the opening week June 28-3 included the Bentons, the Hargreaves, the Jordan and Brennan, and moving pictures; business good.—Majestic (Carl Schwarz, prop. and mgr.): Bentell and Farnan 21-26. Others were: George Carlin, Florence Sunners, Bertha Froelich, George Tichenor, and moving pictures; business good.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): Marlowe, Plunkett and Muriel and Boss and Claire made good June 28-3. Casmus and Lamar and B. Romal were not up to standard.

WATERBURY, CONN.—Poll's Theatre (J. M. Clancy, mgr.): Good sized audiences June 28-3. The Irish-American Trio, Anita Julius, Hawley and Bentley, and Master Carnahan.

PALESTINE, TEX.—The Majestic (G. Renfro, mgr.): Honner and Honner, the Kellers, Little and May, and moving pictures June 21-26; big business.—The Aldome (Tim O'Connell, mgr.): Henry Roquemore, Williams and Fair, the Lancelles, Brent and Hodges, and motion pictures; business large 21-26. Nat Fields' Musical Comedy co. 5-10.

WARREN, O.—Opera House (John J. Murray, mgr.): June 21-23: The Seven Africaners and Robert Chessaime and co. to S. R. O. houses. 24-26: Bobby Talcott's School Kids and Stim and Day did good business.—Dreamland (W. W. Dunnevant, mgr.): 21-26: Jacob Gortner and Finny and Kerr.—Crescent (Jean Porter, mgr.): The Harris Brothers 24-26.

WYATCHEE, WASH.—Star Theatre: Opened by Messrs. Albion and Taylor on June 21. Wyndham Jones, baritone; Zech and Zech, comedy acrobats; Fred Stanfield, comedian, and moving pictures were presented.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): June 27-3: Walter Armin, the Klitte Duo, Lucy Lucier, Ellsworth and Irwin, Seymour and Dunree, Hickman and Lerdston, Frank Groh, and moving pictures pleased good business.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): June 24-26: Billy Payne, Webster and Carleton, the Purcell Trio. 28-30: James McDuff, Elsie Ford, Soclos, and moving pictures; business increasing nightly.—Orpheum (C. P. Gilmore, mgr.): 28-3: Bobby Curtis, Otto, Stevens and Clyde, and moving pictures.

OMAHA, NEB.—At the Burwood Theatre the management has added vaudeville specialties. For week of June 27: Harold Cushman and Wattle and Warren. This house is well patronized, and deservedly so.

FT. DODGE, IA.—Majestic Theatre (H. S. Dodge, mgr.): Woods, Babin and co., the Musical Marines, June 24-26; big business; excellent satisfaction. Venetian Street Musicians 28-30.

LEXINGTON, KY.—The Hippodrome (L. H. Ramsey, mgr.): Good business June 28-3. Attractions: Woods Musical Trio, Donna Sol and co., Bartman, Kaulis and La Farlow, Terry and Elmer, and moving pictures.—The Majestic (John Elliott, mgr.): Good business 28-3. New faces: Gray and Vanliere, Harry Saxton, De Long-Mordant co., Jesse Hersford, Stapleton and Chaney, and moving pictures.

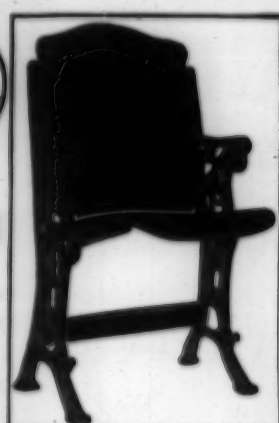
ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): June 28-3: McElhannon and Wallace, Towney Sisters, Loretta Faun, Nellie Penrose, Max

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Bruno, and moving pictures; good bill and business.—Happy Hour (Ira Vandemark, mgr.): 28-3: Teedette and Old Martin, Mica, Bert Ferguson, and motion pictures; large houses.—Grand (E. J. Toole, mgr.): 28-3: Ita and Rinaldo, Richard Carleton, and motion pictures; good houses.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): June 28-3: Mayme Remington, the Three Renards, Mortimer Bassett, and Joe La Fleur; good bill and business.—Roceto Orchestra Band 4, 3-10: Eckert and Berg, the Two Laperis, Dair and O'Brien, and Charles Kenna.—Dreamland (John C. Walsh, mgr.): 28-3: Frank Coleman and moving pictures, pleasing good business.

SCRANTON, PA.—Orpheum (J. H. Farrell, mgr.): Neary and Miller, Ace's Manikins, and moving pictures June 28-3 pleased excellent business.—Wonder (F. J. Herman, mgr.): Cleur C. Magee, Fred P. Russell, and moving pictures 28-3; business excellent.—Hippodrome (Dave Cohen, mgr.): Cretella M. Hughes, Mark Malloy, and moving pictures 28-3 pleased good business.—Wonderland (F. J. Reynolds, mgr.): The Mack Brothers and moving pictures 28-3; good business.

ROME, GA.—Dixie Theatre (Trammell and Spelgeberg, mgr.): June 28-3: Cook and Weiland and moving pictures, pleasing excellent business. 5-10: Watson Trio.—Elite Theatre (H. H. Park, mgr.): 28-3: The Graciers, with moving pictures, pleasing crowded houses. 5-10: The Ho Japs.

HERKIMER, N. Y.—Grand Theatre (W. A. Desque, mgr.): June 28-3: The Soclos, Ford, Cravette and Parr, Ben Hilbert, and moving pictures; big business.—Star (J. Conklin, mgr.): 28-3: Rogers and Brumstead, Sam Benet, the Koppes, Pauline Smith, moving pictures; big business.

JACKSON, MISS.—Dixie Theatre (Jack Hall, mgr.): June 21-26: Good business. Smith and Kline, Wayne G. Christy, Three Cowbuds, moving pictures.—Garden Theatre (Jack Hall, mgr.): Good houses 21-26. The Four Andersons, the Three Kobers, Little Irene, and motion pictures.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): June 21-26: Iolan Sisters, Mr. and Mrs. John T. Powers, Lamba Manikins, McConnell Sisters, Mr. and Mrs. Jack McGreevy, and moving pictures pleased good business.

SIOUX FALLS, S. D.—The Majestic (William H. Dance, mgr.): June 21-26: O. P. Padlock, Busch-De Vere Trio and co., Trio La Moore, Donnelly and Rotall, Reuben Sims, and moving pictures to excellent business.—Item: Manager Dance of the Majestic, is now in the East, making bookings for his popular playhouse.

FALL RIVER, MASS.—Hilou (L. M. Ross, mgr.): June 28-3: Rose Adelle and co., Milfair, Jack Doncourt, Winter's Comedy Four, Flinto and Flinto, and moving pictures pleased large attendance.—Premier (L. M. Ross, mgr.): 28-3: Cubanola Trio, Edwin George, Everts and Barnes, Small, Sloan and Sheridan, and moving pictures to good attendance.

LANSING, MICH.—Jo Jo Theatre (Fred Swan, mgr.): June 21-26: Vrehan and Bordell, Sarah Flu, Ed and Edna Barus, the Ballies Family; good bill; excellent business.

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OIL CITY, PA.—Orpheum (Frazier and McCullough, owners): June 28-3: Loretta Cox and co., Jim and Kitty Brady, the Great McGarvey, Sutton and Sutton, Thomas Brennan; fine satisfaction; big houses.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): June 28-3: Burt Weston and co., J. Francis Dooley and Corinne Sales, Four Rio Brothers, Will Dockray, De Hollis and Nalora, and Anne White; good business.

MOBILE, ALA.—Lyric Theatre (Neubirth Brothers, mgrs.): June 28-3: The Carr Trio, Catherine Morton, Sassoni; excellent bill; large business.—ITEM: Manager Gaston Neubirth left this week for New York to complete arrangements for the coming season.

CIRCLEVILLE, O.—Metropolitan (Carle and Myers, mgrs.): June 28-3: Florence Arnold, Billy Noble and Jeanne Brooks, Joe Glanfield, and Lrall and Macburn; poor business; fair attractions.

RICHMOND, VA.—Colonial (E. P. Lyons, mgr.): June 28-3: Flo Patterson, the Levios, Arthur Rigby, and moving pictures to good business.

HARTFORD, CONN.—Scenic (H. C. Young, mgr.): An attractive bill June 28-3, consisting of George Rockwell, Gladys Rich, Bertha Walters, Katherine Ryan, coupled with new songs and pictures, drew good attendance despite the heat.

GRAND RAPIDS, MICH.—Ramona Theatre (L. J. De Lamater, mgr.): June 28-3: The Pat Rooney co. in Hotel Laughland; Two Vikings, Lew Hawkins, Eddie Mack and Dot Williams, Signor Travoto, Carson and Willard.—Aldome (Harry E. Billings, mgr.): 28-3: Grace Cummings and co. in A Mail Order Wife; Captain Stanley Lewis, Alvin and Kenny, the Melnottes, Blanch Tedrow.

NEW LONDON, CONN.—Hilou (David Almy, mgr.): June 28-3: Resumed vaudeville with Frances Gerard, George Kane, Benson and Bell, Pauline Cahn, and moving pictures to fair business.—Items: The Lyceum closed its vaude-

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ville season 24, and will resume early in August, playing first-class attractions.—The New Orpheum is playing to capacity four times a day with pictures and vaudeville.

LA JUNTA, COLO.—Theatre (Mr. Bourne, mgr.): Commencing 28 will run vaudeville in connection with his moving pictures for one week; if business warrants will continue indefinitely.

GLOUCESTER, WASH.—Olympia (A. E. Lord, mgr.): Mr. and Mrs. Harry Thorne and co. (feature), Sydney and McDonald, Leonard and Whiting, Musical Simpson, Harry Holman, and M. P. June 28-3 pleased good houses.

SUNBURY, PA.—Island Park: Billy Burns, Harlequin and Schuster, Tyson and Montague, and Professor Kaufman June 28-3, to S. R. O. houses.

DELAWARE, OHIO.—Theatricalum (Frost and Thornton, mgrs.): Jimmie Pierce, James and Parker, Billy De Vere, the Sawyers, M. P. pleased good business June 21-26.—The Grand (Hutchinson and Swearingen, mgrs.): Eddie Foyr filled the house at every performance 25-26.—Item: The Grand is being remodeled and enlarged.

SHEBOYGAN, WIS.—Unique Theatre (O. J. Vollett, mgr.): Henderson's \$10,000 Beauty Show, the Sexton's Dream, Trinity Church in New York on Christmas, the Holdsworths, Irma Pritchard, Murray J. Simons, Gladys Williams, and Uniquegraph June 28-4.

ADRIAN, MICH.—Bijou (Allen White, mgr.): June 21-26: Stephen and Berdine, Criss Bruce, Walter Wallbeiser, Hall and Payne (local in a new sketch, A. D. T. 13; business fair).

RACINE, WIS.—Racine Theatre (Central States Theatre Co., owners; W. H. Armstrong, mgr.): June 28-4: Carlson Brothers, Carey and Le Clair, Lizzie Hart, Trio O. Lava, Thomas and Payne, and M. P.; good bill, well patronized.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 28-4: Liska, Scanlon and Krauer, Florence Saunders, Jack Harlow and Charles Williams, and M. P.; excellent bill; liberal patronage.

GLOVERSVILLE, N. Y.—Sacandaga Park (Charles B. Nellis, mgr.): The theatre opened the season June 28-3 with an especially strong bill of features, which included the Kramers, Jorge, Abene and Hamilton, Crenson, Coulter and Wilson, and the Five Musical McLarens; business fine.—Family Theatre (J. B. Morris, mgr.): 28-3: The Richmond co. presents the Plebe Girls, Peizer and White, Irving Jones, and Elsie Murray pleased good business.

KALAMAZOO, MICH.—Bijou (H. W. Crull, mgr.): June 28-3: Volte Trio and Their Troop of Dogs, Theo and Her Dandies, Freda Mier, the Temple Quartette.

MINNEAPOLIS, MINN.—At the Unique Sully Gard and Elsie Greyev had the bill June 28-3, including Jack McAllister and May Carson, novelty roller skaters.

DETROIT, MICH.—The Temple Theatre, with its excellent fanning arrangement, was one of the coolest places in the city June 28-4. Bert Leslie and co. in Hugau in Society were

billed as the headliners, but the thrilling number of the Millman Trio shared the week's honors. Other good numbers were contributed by Waterbury Brothers and Tenny, Francini-Olimpo, Fredericka Raymond Trio, Hess Sisters, Cornelle and Edie, and Tom Waters. Next week, Pat Rooney's Hotel Langland.

DUBUQUE, IOWA.—Union Park Theatre (Jake Rosenthal, mgr.): The Musical Hodges, Wilson Brothers, Murphy, Conn and co., De Van Brothers, and Bert O. Silver June 21-27, drew large and delighted audiences. Arcadia, Bah-tiste and Franco, Ioleen Sisters, Warren and Blanchard, and De Voy and Dayton Sisters 28-3.

RENOVO, PA.—Dreamland (J. J. McFadden, res. mgr.): June 24-30: Sutton and Sutton, Long and Long, Billie Rogers, Guy Stone and Miss Macker, Allen Bennett; excellent, to crowded houses.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Gaul, mgr.): June 28-3: Erma Williams, Walter Beason and Joe Emerson, George Barton, Martin F. Reynolds, Kennedy and Keirnan, Billy Ford, Gould and Rice, handouts and trunk mystery, M. P. to excellent business.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thielan, mgrs.): Marques and Lina, Edith and Marie Straub, Walter Sanborn co., William Rowe June 24-26. Henderson's Schoolboys and Girls and four other good acts 28-30; good business.—Item: Guy Smith is now acting mgr. for the Star.

OAKLAND, CAL.—The Vindobona, Pellaton and Foran, Cheridah Simpson, Claude Gillinwater and co., Billy Van, Mabel Hite and Mike Donlin, Novelty Dancing Four, and the Ellis-Nowlan co. played to very satisfactory attendance the week of June 28-3. Mabel Hite and Mike Donlin were headliners and scored big hits.

BANGOR, ME.—Ackens Theatre (Ackens and Blood, mgrs.): June 21-26: Sunetaro's Japanese Wonders, Richard Hartford, Blamphin and Hehr, Davis Imperial Trio, Bastus Buckner, 28-3: Kenney and Hollis, Rogers and McIntosh, Bert Lewis, Roach and Hart, McNamee, 5-10: Yankee Comedy Four, Winnings, German comedians; Marshall Brothers, Colton and Darrow; hot weather affected business 21-26; packed houses 28-30.

DENVER, COLO.—The Majestic was packed at every performance during the week of June 28-3. The bill includes Williams and Walker's Chocolate Drops, Monetta Five, Hassie and Marietta, Cowboy Williams, and the Majestic. The Crystal had Mr. and Mrs. Ed H. Lucas, McDonald Trio, Noe Lavigne, St. Pierre Brothers, Two Johnsons.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): June 28-3: The Frasin Trio, Eckert and Frances, George De Vere, Evelyn Nevillus, Sanderson and Cameron pleased capacity business.—Capital Park (Max Rosen, mgr.): 28-3: Ricci's Concert Band closes its third week 3. The Hurleys and the Boises were the attractions.

EVANSVILLE, IND.—The Orpheum

(Charles H. Sweeton, mgr.): June 30-3: Scott Leslie, Iva Donnette, Edgar Berger, and moving pictures.

KANE, PA.—Family (Brown and Dion, mgrs.): June 24-30: Agostino Dattallo and S. Ferro, Jim and Kitty Brady, Carolyn Davis, the Four Nightingales, Keeley and Parks, Frits Christiani, and moving pictures pleased good houses.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): An excellent bill, which included Charles Bradshaw and co., Al. Carleton, Golden and Hughes, Reed Brothers, Delphino and Delmora, and Shorty Edwards, attracted large houses 28-3.—Savoy (Z. Desmond, mgr.): Crescent Quartette, Nellie Carol Duo, Franklin Brooks, Mabel Solar, Mamie Floyd, and Eddie Moore to good business 28-3.

BROWNSVILLE, PA.—Arcade Theatre (W. H. Crawford, mgr.): Myrtle Griffith, the Musical Anoids, and moving pictures June 24-26; excellent bill; capacity. Edna Rose and Harry Rose, Barret Shepard and co., and moving pictures 28-30; fine bill; excellent business.

WILLIAMSPORT, PA.—Vallamont Pavilion (William H. Amer, mgr.): June 28-3: Lieutenant Robert Eldridge, De Velde and Zelds, Canfield and Driver, Irya Walton, and moving pictures to fair sized and appreciative audiences.

MT. VERNON, N. Y.—Orpheum Theatre: June 28-3: Snyder and Clifford, Hortense Howard, Florry Harrison, Bert the Joker, Milton Hirschbaum, Harriet Mack, Ed Goldfarb and co.; business big.

BUFFALO, N. Y.—Shea's: June 28-3: Bathing Girls, Julius McVicker, Kalmer and Brown, Frank Morrell, Fred Somman, Beale Crawford and Roy Barnes, Eldora, and moving pictures.

AKRON, OHIO.—Lakeside Park Casino (N. O. T. & L. Co., owners and mgrs.): The Five Columbias, Neff and Starr, William Fullerton, Frank McGree and co., Eldora, Estella Wordette and co., June 28-3; excellent business; entire satisfaction.

HOBOKEN, N. J.—Lyric Theatre: Agnes Aldra, W. P. Bert and co., Bergere Sisters, the Two Graces, Rita Redfield, Aerial Bartolotta, and others June 28-3.

SALT LAKE CITY, UTAH.—The only thing of a theatrical nature now to be seen here is the Flying Ballet at Saltair Beach.

PORTLAND, ME.—Jefferson (Julius Cahn, lessee and mgr.; M. J. Garrity, res. mgr.): June 28-3: Moving pictures and the Fire Merry McGrogors; fair, to good business.—Congress (E. H. Gerstle, mgr.): 28-3: Motion pictures and Yankee Comedy Four; full houses.

KANSAS CITY, MO.—The vaudeville bill at Fairmount Park June 28-3 included Flexible Fredericks, Granberry and La Mon, and the Dancing Keltner. Zimmerich's Orchestra gave two concerts. The vaudeville in the German Village, Electric Park, included Wahlund-Peckla, Gardner and Sommers, Ipa Claire, Elliott and West, and Abdella and Nichols, all of whom pleased. Big crowds were in attendance throughout the week, which was very warm. Heckless Russell, the high dive bicyclist, gave

two performances daily at Forest Park, to the usual admiring throngs.

SEATTLE, WASH.—Helena Frederick and co., Charlotte Parry, Selma Bratts, World and Kingston, Marie Russell and other attractions at the Orpheum June 30-26. The Pantage's Theatre had among its features the Prentice Troupe 30-26. Luna Park, at Duwamish Head, is a popular Summer resort and its programmes are varied and interesting.

MARIETTA, O.—Princess (Albert Walte, mgr.): The Great Comus June 21-23. Carl James 24-26; good business.

ATLANTIC CITY, N. J.—Savoy (Harry Brown, mgr.): June 28-3: J. J. McGowan and W. J. Cahill, Maury Worth, Noodles Fagan, Montgomery and Healy, Lillian Houston.—Criterion (W. Barrett, mgr.): 28-3: Thurston, Collins and Hart; good business.—Young's Pier Theatre (W. E. Shaleford, mgr.): Ben Harris presents 28-3: Mrs. W. E. Annis and the Four Meyer Brothers, Ferrel Brothers, Vinie Daly, Bedini and Arthur, Fred J. Hamill, Gains and Brown, and Mr. and Mrs. Gene Huges.—Steepchase (Eugene L. Perry, mgr.): 28-3: Billie Sexton, Thomas J. Quigley, Lawrence H. O'Connor, Baby Carlin.

LOS ANGELES, CAL.—At the Orpheum the newcomers June 21-26 were Maus and Ma-sette in a bunch of laughable foolishness; Johnson and Wells in a little turn called The Sunny South; Baader-Lavette Trio, who do some very speedy work on wheels; Frank and Jen Latona present a musical novelty turn which is quite acceptable. The holdovers were Donald and Carson, Lulu Beeson Trio, Rossi and Paulo, Flo Adler, and motion pictures.

COLUMBIA, S. C.—The Grand: June 28-3: Willa Musical co., to crowded houses; well pleased.—The Lyric: 28-3: The O'Rourke Burdette Trio, Ily Clark, Lizzie Weiler, Clark Chilton Trio; full houses; pleased.

VAUDEVILLE JOTTINGS.

Alice Lloyd will sail for England on July 14 on the "Mauretania" for a few weeks, and will return in August. While abroad she will visit London, Berlin, Antwerp, and Paris. On her return she will play twenty weeks of Orpheum time, opening at Cincinnati, O., and twenty weeks U. B. O. time, due in New York about Feb. 19, 1910.

George Periolat, a Chicago player, has joined Eleanor Gordon and Joseph Sullivan, and will play in two sketches in vaudeville, opening in Spokane, Washington, July 11.

Beth Franklin has been re-engaged by Amelia Bingham for Miss Bingham's London season in vaudeville.

E. F. Albee has spread himself on the billing of Mile. Dastis, who is dancing at the Fifth Avenue this week. Fifty-six sheet stands were posted in many places about town announcing her coming.

Josephine Early, of the team of Hardy and Early, is alleged to have attempted suicide by inhaling gas in her room at 212 West Forty-third Street last Thursday, July 1. Her part-

ser. James Hardy, discovered the escaping of gas from her room, notified the police, who broke open the door and carried the girl to the street, later locking her up on a charge of attempted suicide.

James B. Gentry has been signed by Ochan and Harris for their minstrel show, in which George Evans will be featured.

Ernest Stuart has been scoring a big hit with her single vaudeville act in the East. At the Park Theatre, Philadelphia, recently it is reported that she was the hit of the bill.

Bob Rusanak, who was last season the business-manager for The Casino Girls, is now business representative for Gus Hill, with his office at Mr. Hill's headquarters in town.

James J. Corbett and his wife sailed for England on the steamship "Lusitania" last Wednesday, June 30. They will go to Dublin, where Mr. Corbett will give his monologue for two weeks, then going to London for three weeks.

To aid the new St. Ursula Church, at Mt. Vernon, N. Y., a minstrel show was given on the evening of Wednesday, June 30, on the grounds of the home of George Primrose, who is summing in the city north of the metropolis.

Among the prominent artists who assisted Mr. Primrose in making the affair a success were Mrs. Primrose, Eddie Fox, "Honey Boy" Evans, Leo Edwards, Lulu Glaser, and Louise Dresser.

Gertrude Hoffman sailed from England on the steamship "Kronprinzessin Cecilie" on last Thursday, July 1. She will open at the Victoria Roof-Garden on July 12 in a revival of the Vision of Salome and Mendelssohn's Spring Song. Six dancers accompany her.

Miss Danie scored a hit in Boston last week at Keith's Theatre in her first presentation ever here of her new pantomime offering. She opened at the Fifth Avenue yesterday.

Louise Dresser was scheduled to open at the Majestic, Chicago, yesterday, Monday, July 5. She will play a few weeks in vaudeville prior to her opening in Fred C. Whitney's production of The Chocolate Soldier, in which her husband, Jack Gardner, will also appear. The new musical comedy is slated to open about Oct. 1.

E. F. Albee announces that he is going in for boating this summer, and in accordance with such a desire he has chartered a forty-six foot launch yacht, in which he will cruise about the waters of New York and vicinity.

Frederick V. Bowers has made such a hit in his sketch, Here Comes a College Boy, that William Morris has contracted with the well-known writer of popular songs for six weeks in his music halls prior to Bowers' starring tour in Commencement Days, under John Cort's management.

Mae Elwood, of Devlin and Elwood, is ill at her home in Hudson Heights, N. J., with typhoid. Her illness will prevent her from sailing with her husband on June 30 to fill an engagement at the Palace Theatre, London. Mr. Devlin has cabled to Manager Butts asking that the date be put back to some time in August.

David Livingston recently closed a season of forty-five weeks in vaudeville, presenting his comedy dramatic playlet, The Cattle Thief, and is now summing at Grimsby, Ont.

James Sullivan, formerly assistant-manager of the Majestic Theatre, Perth Amboy, N. J., is playing in vaudeville on the Bijou circuit. The act is under the name of Sullivan and Raymond.

Elizabeth Murray is scoring heavily on the Orpheum circuit, and the press throughout the West speaks highly of her work.

The American Music Hall in Chicago closed its season Saturday night, July 3.

The American Music Hall Roof-Garden did not open on July 3 as announced. There still remains a vast amount of work to be done to complete the work upon the roofs of the three buildings. The hall proper will be over the main theatre building, while over the other two will be promenades and tables where drinks and light edibles will be served. From plans drawing the roof will be one of the handsomest in town, and everything is being done to rush the work to completion.

Elizabeth Murray is scoring an unequalled hit on the Orpheum circuit, where she has been playing all season.

Tamaqua (Pa.) Lodge of Elks, No. 592, gave a euchre, luncheon and vaudeville in the auditorium of the club Thursday evening, June 24. The affair was by far the most enjoyable and interesting of the year. Marty Woodworth, comedian; Jess Travers, vocalist, both of the Manila Grove Theatre; Catherine Sisters, singing and dancing; Frank Fisher, instrumentalist of the Family Theatre; Preston Brothers, hand balancers; Friendly and Jordan, singing and dancing; and Edward Munday, instrumentalist of the Family Theatre, amused the large audience.

Lewis and Hart had a successful trip through the South as far as Galveston, and are now playing their sketch, Along the Suwanee River, over the Meyerhoff Park circuit.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

BARRYMORE. ETHEL (Charles Frohman, mgr.): Spokane, Wash., 9, 10.
BEASCO PRODUING CO. (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., June 21-Indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23-Indefinite.
CLIMAX. THE (Joseph Weber, mgr.): New York city April 12-Indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Oklahoma City, Okla., 4-10.
DORIS. MABLE (Charles Frohman, mgr.): Portland, Ore., 12-15.
DREW. JOHN (Charles Frohman, mgr.): Spokane, Wash., 5, 6, Butte, Mont., 10.
FISKE. MRS. (Harrison Grey Fiske, mgr.): Portland, Ore., 5-7, Tacoma, Wash., 8, Victoria, B. C., Vancouver 10, Seattle, Wash., 12-17.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Joe Glaser, mgrs.): New York city Sept. 20-Indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Joe Glaser, mgrs.): Chicago, Ill., April 25-Indefinite.
OUT IN IDAHO (F. N. Brush, mgr.): Chadwell, Iowa, P. E. L., 6, T. Summerside 8, Sherbrooke, N. B., 6, Amherst, N. S., 10.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Portland, Ore., 8-10.

STAIR. ROSE (Henry B. Harris, mgr.): London, Eng., April 19-Indefinite.
STEWART. NELLIE: Auckland, New Zealand, 20-Aug. 7, New Plymouth 9, Wanganui 10, 11, Palmerston 12, 13, Masterton 14, Wellington 15-28, Christchurch 31-Sept. 9.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12-Indefinite.
ZEKE. THE COUNTRY BOY (H. T. Glick, mgr.): Tomahawk, Wis., 6, Prentice 7, Park Falls 8, Butterworth 9, Ironwood, Mich., 10.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash., Indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17-Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10-Indefinite.
BEASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal., Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal., Indefinite.
BONSTELLE. JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26-Indefinite.
BOWDIN. SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass., Indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27-Indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal., Indefinite.
BROWN. SHERMAN: Milwaukee, Wis., May 3-Indefinite.
HUNTING. EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30-Indefinite.
HURBANK (Oliver Morosco, mgr.): Los Angeles, Cal., Indefinite.
RUSH TEMPLE (Herman Lieb, mgr.): Chicago, Ill., June 28-Indefinite.
CALICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20-Indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill., Indefinite.
CAPP. COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 20-Indefinite.
CARROLL. Johnstown, Pa., May 31-Indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17-Indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3-Indefinite.
COOK (Charles Emerson Cook, mgr.): Hartford, Conn., Indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17-July 10.
COURT (Godman and Bacheider, mgrs.): Wheeling, W. Va., June 14-Indefinite.
CUMMINS (Ralph E. Cummins, mgr.): Montreal, P. Q., April 5-Indefinite.
DAVIS. HARRY: Pittsburgh, Pa., June 7-Indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23-Indefinite.
DE LACY. LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12-Indefinite.
ELTON. (Thos. Long, mgr.): Denver, Colo., Indefinite.
ELSFORD: Honolulu, Hawaii, April 11-Indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 20-Indefinite.
FRANK: Minneapolis, Minn., June 5-Indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass., Indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14-Indefinite.
FULTON (Jess R. Fulton, mgr.): Lincoln, Neb., Oct. 18-Indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex., Indefinite.
GLASER. VAUGHAN: Detroit, Mich., April 4-Indefinite.
GRANBY: Norfolk, Va., Indefinite.
HALL. LAURA NELSON: Cleveland, O., June 14-Indefinite.
HAYWARD. GRACE (Geo. M. Gatto, mgr.): Lincoln, Neb., May 23-Indefinite.
HOMER. Hutchinson, Kan., May 26-Indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10-Indefinite.
KEATING. VIRGINIA: Madison, Wis., May 10-Indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19-Indefinite.
KENNEDY. JAMES: Lowell, Mass., June 21-Sept. 25.
LAKEMONT: Altoona, Pa., June 5-Indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 17-Indefinite.
LYRIC (Wm. Koenig, mgr.): Minneapolis, Minn., Sept. 24-Indefinite.
LYTELL. BERT: Rochester, N. Y., June 14-Indefinite.
MACK. WILLARD (Willard Mack, mgr.): Salt Lake City, U. S., Jan. 11-Indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash., Indefinite.
MAJESTIC. Ulica, N. Y., May 10-Indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, C., Indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MORISON. LINDSAY: Boston, Mass., June 14-Indefinite.
NEILL (James Neill, mgr.): St. Paul, Minn., May 26-Indefinite.
ORPHEUM (Sam Laforay, mgr.): Philadelphia, Pa., Sept. 12-Indefinite.
OUR OWN PLAYERS (E. C. Burroughs, mgr.): Peoria, Ill., May 31-Indefinite.
PAGE (W. A. Page, mgr.): Richmond, Va., Indefinite.
PAIGE. MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8-Indefinite.
PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9-Indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 28-Indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10-Indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10-Indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1-Indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17-Indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17-Indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24-Indefinite.
POYNTER. REUTAH: Chicago, Ill., June 27-17.
PRINGLE. DELLA: Boise, City, Ia., July 20-Indefinite.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn., Indefinite.
ROBER. KATHERINE (S. Bastable, mgr.): Syracuse, N. Y., May 17-Indefinite.
ROBERTS. FLORENCE: San Francisco, Cal., June 14-July 24.
SHIPMAN. GERTRUDE (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24-Indefinite.
SHERMAN. HORTIMER: Albany, N. Y., May 10-Indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5-Indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo., Indefinite.
VALENTIA: San Francisco, Cal., Sept. 12-Indefinite.

VAN DYKE AND EATON: Elkhart, Ind., July 4-Indefinite.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17-Indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15-Indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 18-Indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Enid, Okla., 4-9, Tulsa 11-16.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Bellows Falls, Vt., 5-10, Ludlow 12-14, Randolph 15-17.
BITTNER. ELLA: Houston, Tex., June 14-July 17.
CARROLL COMEDY (Jon Carroll, mgr.): Johnstown, Pa., May 31-July 31.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24-Indefinite.
CRAWFORD'S COMEDIANS (Raymond D. Crawford, mgr.): Visalia, Okla., 5-10.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Poplar Bluff, Mo., June 28-July 10, Mexico 12-24.
CUTTER STOCK (Wallace R. Cutter, mgr.): Thornton Harbor, Mich., June 20-July 24.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Chanute, Kan., June 27-10.
EMPIRE STOCK: Arkansas CITY, Kan., 4-10.
FRANKLIN STOCK: McKinney, Tex., 3-6.
HARCOURT COMEDY (Chas. E. Harris, mgr.): East Liverpool, O., June 28-10, New Castle, Pa., 12-24.
HARVEY STOCK (J. S. Garalde, mgr.): Sault Ste. Marie, Mich., June 14-Indefinite.
HARVEY STOCK (Southern Harvey D. Orr, mgr.): Excelsior Springs, Mo., June 27-10.
HASTINGS DRAMATIC (Harry Brown, mgr.): Princeton, Ind., June 28-12.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Mexico, Mo., June 20-10.
HICKMAN-BESSEY (F. F. Jenkins and Guy Hickman, mgrs.): Houston, Tex., 4-10, Galveston 12-17.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Muscatine, Ia., June 27-10, Keosauqua, Ill., 11-24.
HELLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb., Indefinite.
IMSON. RUTH: Minot, N. D., 4-10.
KENNEDY. ALICE (W. A. Partello, mgr.): Mansfield, O., Indefinite.
KEYES SISTERS (V. A. Varney, mgr.): Indiana, Pa., 8-10.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Southwest Harbor, Me., 5-10, Bar Harbor 12-17.
LAPORTE. MAE (Joe McElroy, mgr.): Galesburg, Ill., June 10-12.
LYCEUM COMEDY (A. S. Evans, mgr.): West Point, Ga., 5-10.
MATINEE GIRL: Memphis, Tenn., 4-17.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Devils Lake, N. D., 3-20.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Crawfordsville, Ind., June 28-24.
MORGAN-PEPPLE STOCK (T. Deicht Pepple, mgr.): Hutchinson, Kan., June 27-10, Newton 11-24.
PARTELLO STOCK (Eastern): H. J. Leland, mgr.: Mansfield, O., June 28.
PARTELLO STOCK (Northern): Ed. R. Moore, mgr.: Homestead, Pa., June 28-10.
PAYSON STOCK (E. S. Lawrence, mgr.): Jefferson City, Mo., June 28-10.
NORTH BROTHERS' STOCK: Des Moines, Ia., Indefinite.
RYAN. DANIEL R.: St. John, Canada, 1-10.
SHERMAN STOCK: Columbia, Mo., June 20-Indefinite.
SHEDDEN-PAIGE STOCK (Sam Shedden, mgr.): Pierre, S. D., 4-10.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): St. Regis Falls, N. Y., 5-10.

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TAYLOR STOCK (H. W. Taylor, mgr.): Washington, Pa., June 28-10, Wheeling, W. Va., 12-24.
TURNER. CLARA: Washington, Pa., 12-31.
WALLACE STOCK (C. Auskins, mgr.): Mount Vernon, O., June 21-July 31.
WELLS. RAYMOND (R. Roberts, mgr.): Manhattan, Kan., June 28-10.
WILHE DRAMATIC (Chas. P. Whyte, mgr.): Chicago, Ill., June 27-10.
WIKOFF-DREW STOCK (Will J. Wikoff and Carrell Drew, mgrs.): Ottumwa, Ia., Indefinite.
YANKEE DOODLE STOCK (Geo. Y. Galiday, mgr.): Calumet, Mich., 4-10, Lake Linden, 11-17.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Cleveland, O., June 7-Indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 5-Indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., June 14-Indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 7-Indefinite.
BEGGAR PRINCE OPERA (Jack Gilgus, mgr.): El Reno, Okla., 4-10, Lawton, 11-17.
BROADWAY MUSICAL COMEDY (Roy Chaudler, mgr.): Buenos Aires, S. A., May 10-Indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): Boston, Mass., May 31-Indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Blomberg, N. Dak., 6, Jamestown 7, Hibbing, Minn., 11, Ashland, Wis., 12, Ironwood, Mich., 13, Norwa, 14, Independence 15, Calumet 16, Hancock 17, Lake Linden 18, Marquette 19, Sault Ste. Marie 20.
CANDY SHOP (Chas. R. Dillingham, mgr.): Chicago, Ill., June 14-Indefinite.
CARLE. RICHARD (Carle and Marks, mgrs.): Chicago, Ill., June 8-Indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., June 6-Sept. 27.
DE ANGELIS. JEFFERSON (F. Ray Comstock, mgr.): New York city April 10-Indefinite.
FOLLIES OF 1880 (Florence Ziegfeld, mgr.): New York city June 14-Indefinite.
EUCLED AVENUE GARDEN MUSICAL COMEDY (William J. Wilson, mgr.): Cleveland, O., June 28-Indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1-July 10.
GOLDEN GIRL (Mort H. Singer, mgr.): Milwaukee, Wis., 4-17.
GORMAN'S. J. V. MUSICAL COMEDY: Worcester, Mass., Indefinite.
HARTMAN. FERRIS: Seattle, Wash., June 6-Indefinite.
HITCHCOCK. RAYMOND: Chicago, Ill., 4-17.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7-Indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-Aug. 7.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
LEWIS AND LAKE MUSICAL COMEDY: Oklahoma, Okla., 4-10.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28-Indefinite.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30-Indefinite.
MERRY WIDOW (Western): Henry W. Savage, mgr.: San Francisco, Cal., 4-24.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22-Indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15-Indefinite.

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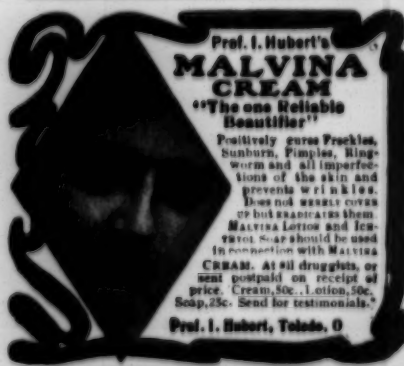
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OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—Indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York City Feb. 11—Indefinite.
PRINCESS THEATRE MUSICAL COMEDY: Los Angeles, Cal., June 21—Indefinite.
RICE AND LADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—Indefinite.
ROBINSON COMIC OPERA (G. L. Robinson, mgr.): Binghamton, N. Y., May 31—Indefinite.
ROBINSON OPERA (G. L. Robinson, mgr.): Montreal, P. Q., May 17—Indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—Indefinite.
ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Williamsport, Pa., May 31—Indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—Indefinite.
WEBER MUSICAL STOCK (Joe M. Weber, mgr.): Columbus, O., May 30—Indefinite.
WELLS, JAKE, MUSICAL COMEDY: Memphis, Tenn.—Indefinite.

MINSTRELS.

DE RUE BROTHERS: Brandon, Vt., 6, Ticonderoga, N. Y., 7, Port Henry 8, Westport 9, Keeseville 10.
DOCKSTADER, LEW (Chas. D. Wilson, mgr.): Atlantic City, N. J., 5-10.
GUY'S (A. L. Guy, mgr.): Troy, N. Y., 5-10.
PRIMROSE, GEORGE H.: Asbury Park, N. J., 10, 17.

BURLESQUE.

DINKINS' STOCK (T. W. Dinkins, mgr.): Philadelphia, Pa., May 24—Indefinite.
GAYETY STOCK: Philadelphia, Pa.—Indefinite.
HURTIG AND SEAMON STOCK: New York City June 14—Indefinite.
TORREADOR STOCK: Buffalo, N. Y., May 17—Indefinite.
WATSON'S (W. B. Watson, mgr.): Philadelphia, Pa., May 17—Indefinite.

SANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—Indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—Indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—Indefinite.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 10—Indefinite.
BROOKLYN MAINE: Brighton Beach, Coney Island—Indefinite.
BUTLER, HELEN MAY, LADIES' ORCHESTRA: Iola, Kan., 5, 6, Cherryvale 7, 8.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—Indefinite.
CHICAGO PHILHARMONIC ORCHESTRA: Chevalier Emanuel, conductor; Ravinia Park, Chicago, Ill., June 10—Indefinite.
CONWAY PATRICK: Kansas City, Mo., June 13—Indefinite.
CREATOR, Ed. (S. Guzman, mgr.): White City, Chicago, Ill., May 15—Indefinite.
D'URRANO: Luna Park, Chicago, Ill., May 17—Indefinite.

EDUARDE, CARL: Woodside, Philadelphia, Pa., June 10—Indefinite.
ELLERY (Channy Ellery, mgr.): Denver, Col., 1-31.
FERRILLO'S (Francesco Ferrillo, conductor): Coliseum, Chicago, Ill., June 14—Indefinite.
FISCHER AND HIS EXPOSITION ORCHESTRA: Petoskey, Mich., 6-10.
FRASER HIGHLANDERS (W. F. Dewar, mgr.): Princeton, Ind., 6, Evansville 7, Vincennes 8, Terre Haute 9, 10.
GATTI'S (Brandywine Park, Wilmington, Del.—Indefinite.
GILLILAND'S HUSSAR (R. D. Gilliland, conductor): Indiana Park, Columbus, O., June 20—Indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—Indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., 11-Aug 14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Berkshire Park, Pittsfield, Mass., 28-July 31.
LEMELIN'S, PHIL: Luna Park, Coney Island, N. Y.—Indefinite.
LIBERATI: Forest Park, Chicago, Ill.—Indefinite.

MACAGLIO'S: Cleveland Beach Park, Cleveland, O., June 10—Indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—Indefinite.
MAY'S MILITARY: Pabst Park, Milwaukee, Wis.—Indefinite.
NATIELLO: Delmar, St. Louis, Mo., May 1-Sept. 4.

NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—Indefinite.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—Indefinite.

PRYOR, ARTHUR: Ashbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Jackson, Mich., 5-8, Valparaiso, Ind., 9-12.

ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—Indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—Indefinite.

TEEL'S: Wonderland, Boston, Mass.—Indefinite.
THOMAS, THEODORE, ORCHESTRA (Frederick Stock, conductor): Philadelphia, Pa., June 27-10.

TOSSO'S, EMILE: West End, New Orleans, La.—Indefinite.
VESSELLO, MARCO: Sans Souci, Chicago, Ill., May 22—Indefinite.
WEER'S: Riverside, Indianapolis, Ind.—Indefinite.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—Indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Watertown, S. D., 6, Huron 7, Sioux Falls 8, Sheldon, Ia., 9, Sioux City 10, Omaha, Neb., 13.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—Indefinite.

BUFFALO BILL AND PAWNEE BILL: Toledo, O., 6, Chicago, Ill., 14-18.
CARLIN BROTHERS: Clinton, N. Y., 6, June 7.

101 RANCH WILD WEST (Miller Bros., mgrs.): Ansonia, Conn., 6, Waterbury 7, Torrington 8, New Britain 9, Hartford 10, Meriden 12, Middletown 13, Stamford 14, Port Chester, N. Y., 18, New Rochelle 19, White Plains 17.
MCKAY'S: Kalamazoo, Mich., 5, 6.
RINGLING BROTHERS: Akron, O., 7, Wooster 8.

ROBBINS' FRANK: Van Buren, Me., 6.
ROBINSON'S, JOHN: Norwalk, O., 7, Elvira 8.
SELLS, ELOI: Elvira, Mont., 12.
WASHBURN'S, LEON: Matamoras, N. Y., 8.

MISCELLANEOUS.

ADAMS SHOW: Pittsfield, Md., 5-10.
HATCH, FRANK SHOW: Kittinging, Pa., 5, 10.

HONEST BILL'S SHOWS: Oxford, Neb., 6, Edison 7, Arapahoe 8, Holbrook 9, Cambridge 10.
HOWE'S, LYMAN H. TRAVEL FESTIVAL: Philadelphia, Pa., June 24-17.
PARKER'S SHOW: Kingman, Kan., 5-10.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—Indefinite.
WALDEN: Union, S. C., 6, 7, Williamston 8, 9.

Correspondence

ARKANSAS.

JONESBORO.—OLYMPIC GARDEN (Carson and Sinclair, mgrs.): June 28-3 the Matinee Girl Musical Comedy co. Repertoire: You and I, By the Sad Sea Waves, The Girl from Sherry's, The Matinee Girl, and The Maid and the Lobster, business good.—**ITEMS:** J. J. Sinclair, formerly manager of the Empire and Olympic Garden, has been seriously ill for several weeks and has gone to his old home in Texas to recuperate.—Mr. Bleich, of the Grand, has assumed management of the Airdome.—Managers Bleich and Mack have closed the Larcum permanently and are devoting their entire time to the Grand and Olympic Garden.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. P. Hall, mgr.): Ethel Barrymore in Lady Frederick June 21-23; fine performance to capacity houses. The Merry Widow June 28-3, Marie Doro 5-7.—**LIBERTY THEATRE** (H. W. Bishop, mgr.): Bishop's Players in The Girl from the Golden West 21-27, good production; well presented to large attendance. The First Born 28-3. The Heart of Maryland 4-10.—**THE BROADWAY** (Guy C. Smith, mgr.): Smith's Stock co. presented Raffles 21-27; fine performance to packed houses. Landers Stevens and George Cooper in leading roles were very clever. Faust 28-3.—**ITEM:** Sidney Arroya and Florence Oakley, Bishop's new leading people, made their initial appearance at the Liberty in The Girl from the Golden West 21, and fulfilled all expectations. Both created most favorable impressions.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Princess Opera co. in Piff! Paff! Puff! June 17; very good performance to good house. Virginia Shelton in When Love Is Young 25. Mrs. Fiske as Salvation Nell 30.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne, lease and mgr.): Anna Eva Hay, Souleley, June 21-26; very clever and business good. Miss Hay closes a successful season of forty-nine weeks at Cripple Creek, Colo., 3, and will spend her vacation in the woods of northern Michigan.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.): S. J. Brown, mgr., in Missouri had an entirely adequate presentation June 28-3. The mountings showed the skillful hand of H. Percy Melden as director and the production as a whole reflected equal credit upon him and the cast. As usual Alice Fleming and John Ince successfully carried the leads, but Scott Williams, Thomas Williams, Jessie Pringle, William Townsend and Patty Allison did strong, good work, and Abe Stevens, a rub, "had 'em goin' in." Business, costumes good. Zaza is underlined for 5-10.—**ITEM:** A Boston purchaser has taken possession of Edward C. Smith's beautiful place, Westport, vacated by him when he began to seek renewed health about a year ago. Price is said to have been about \$40,000. Mr. J. W. Jackson, of Smith's Theatre, is summering at his New London home, and will return to assume active direction of the house in mid-August.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Again the Hunter-Bradford Players charmed their auditors June 28-3, giving an admirable performance of The Crisis, which was finely staged and acted. Clarence Handsides, Edmond Elton, Burke Clarke, Harrington Reynolds, Eugene O'Brien, Allan Pollock, Marion Lorne, Helen Tracy, Larry Livingston, Helen Robertson, Edna Ross, Paul Goepel and Jessie Bradford did most excellent work. The audiences have been uniformly large, notwithstanding the extreme heat.—**HARTFORD** (Emerson Taylor, mgr.): Good sized audiences 28-3, attracted by close attention and hearty applause their appreciation of The Upstart, written by Tom Barry, which was given its first production and was well received. On the back stage after the performance at the Hartford Charles Emerson took a toast to Clara Maitland and Lillian Raymond, using the loving cup which was recently presented him by the Friars. Both ladies are very popular here.

MIDDLETOWN.—THE CRESCENT, enlarged and improved, reopens under the management of J. F. Sheridan, with Miller Brothers' Ranch 101 13.—**ITEM:** Adrian R. Dunn, for some years treasurer of the Middlesex, resigned and has been appointed letter carrier. His many friends wish him all success.

WATERBURY.—THE JACQUES (D. L. McNamara, mgr.): Poli's Stock co. in Zaza June 28-3, with Marie Pettes and Louis Leon Hall in the leading roles, pleased good business.

GEORGIA.

ROME.—OPERA HOUSE (Joe Spiegelberg, mgr.): Manhattan Stock co. (Indefinite) in The Virginian 5-7 and Knight of the Yellow Robe 8-10.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): The Eckhardt Stock co., after a week's rest, opened June 21 in A Girl Thief; splendid production; well staged by a well balanced cast, but somehow they did not draw good houses.—**TURNER:** Della Pringle Stock co. (A. K. Van Anker, mgr.) in The Parish Priest 21-26; only fair business. House will close for season 3.

ILLINOIS.

PEORIA.—MAIN STREET (Davis Churchhill Circuit, mgrs.; E. C. Burroughs, res. mgr.): Our Own Players Stock co. presented The Violin Maker of Cremona and The Circus Girl June 28-4. The first is a curtain-raiser, in which

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Charles C. Burnham appeared at Tadeo Ferrari, Irene Witt as Glanna, J. C. Livingstone as Sandro, and Frederick Clarke as Filippo. In The Circus Girl Jane Tyrrell appeared in the title-role and dashing played it. Louis J. Howard as Arthur Hummingbird had a role different from other characters portrayed by him and pleased much. Nat Loringwell as Dobson, Isabel Winlocke as Mrs. Gillibrand, Herbert Bethew as Ralph Arnold, Irene Witt as Daisy Matland, and Mabel Potter as Mrs. Hummingbird all put out into the characters. STONE HILL (Frank Grove, mgr.): Stone Hill Stock co. in A Friend in Need 28-4. Violet Barney and Richard St. Vrain have best favorites theatre has had. Gordon McDowell also made good with his comedy.

KANSAS.

LEAVENWORTH.—PEOPLE'S THEATRE (Maurice Cunningham, mgr.): Whitman Stock co. in repertoire June 27-10; change of bill nightly; business good.

INDEPENDENCE.—AUDITORIUM (George T. Wakefield, mgr.): The State Madmen Square co. in repertoire will open engagement June 27-3.

MAINE.

PORTLAND.—KEITH'S (James E. Moore, mgr.): Keith's Stock co. June 28-3; opened the twelfth week with The Woman in the Case, Marie Pavey, Lisle Leigh, Sidney Toler, and Mark Kent principals in cast; others were Emma Salvaton, Esther Kane, Frederick Murray, Genevieve Reynolds, Thomas Reynolds, Robert Siddell, Frank Andrews, John Fenton, and Louis Albion. Best houses of Keith's stock season.—CAPE (E. V. Phelan, mgr.): Opened 26 in A Contented Woman. Earnest Cassart, Bernard Fairfax and Hayden Stevenson, leading members of co.; excellent business throughout week.—GEM, Peaks Island (Bartley McCullum, mgr.): McCullum's Stock co. 26-3 in Divorced. Marion Ruckert, ingenue of co.; marked success and large patronage.—ITEMS: Portland's Summer season opened its gates 27 with three stock co., two vaudeville and motion pictures, one straight picture house, one musical comedy, one garden with circus and midway and three skating rinks, and (as The Minnow predicted early in the season) all started with good box office showings and with the tourist population just budding out, there is everything to forecast plenty of patronage for all.—Congress Street (Portland's White Way) is daily lined with members of the profession. Tommy Reynolds, Sidney Toler, Mark Kent, Marie Pavey, Bartley McCullum, and a dozen more seem to be as much at home here on Broadway, New York.—Monday afternoon (being "no performance" with the Keith Stock and McCullum's co.) both were guests of Manager Phelan at the Cape Theatre to witness A Contented Woman.—Next week Keith's in assuming a new role in the new dramatization by Sidney Toler of Hiawatha and staged for the first time here, lays claim to have on that occasion played 500 different parts since beginning his career.—The Maine Steamship Co. brings down many of the season on its three trips a week and Peaks Island is fast filling up.

MASSACHUSETTS.

BROOKTON.—CITY (W. B. Cross, mgr.): The DeLacy Stock co. June 28-3 in The House of a Thousand Candles opened to fair and very enthusiastic audience. The play was well staged and William H. Dimock as Bates did excellent work. John Meehan as John Glenarum and Virginia Howell as Marian Devereux deserve mention for good work. A Bachelor's Honeymoon 5-10.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): The Hottest Coon in Dixie pleased good audiences June 28-3. Fox Grandpa 5-10.

MICHIGAN.

KALAMAZOO.—FULLER THEATRE: Messrs. Stair and Havlin have selected E. J. Buckley to manage this house and he is expected to arrive here during August in time to arrange for the opening. Mr. Buckley is an experienced manager.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlington, mgr.): Dorothy Wood and co. June 21-26 to satisfactory business. Plays: Other People's Money, A Widow from the West, The Cowboy and the Thief.

MISSOURI.

ST. JOSEPH.—CASINO (Palmer Clark, mgr.): The Denier Opera co. presented The Mikado June 24-30. Albert Denier as Ko-Ko was a great hit. Leona Heinemann and George Harvey won the singing laurels. The Mascot 1-7.—ITEM: Bertha Mills, who had the leading part in The Queen of the Moulin Rouge during the past season, spent several days in this city visiting friends. As a special feature for the Denier Opera co. 24 Miss Mills sang two of her songs between the acts of The Mikado and received an ovation from the largest audience of the season.

MONTANA.

MISSOULA.—HARNOIS THEATRE (L. A. Harnois, mgr.): William P. Cullen presented The Burgomaster June 22 to good business. Those having parts included Harry Herman, Leo Kendal, Robert W. Albright, H. E. Scott, George McKissock, Joseph E. Rooney, Fred W. Bailey, Charlotte Duncan, Euphemia Lockhart, Marie Grandpre, Marion Mack, and Rita Lockhart. House dark 28-3. John Drew in Jack Straw 7.—THE FAMILY (Van Dyke, mgr.): East Lynne and The Fatal Scar 21-26 to good houses. The Girl and the Convict 28-3.

BUTTE.—BROADWAY (James K. Haslet, mgr.): Nat Goodwin June 25; good house; poor co. and worse play. The Burgomaster 26, 27. John Drew 10. Mrs. Fiske 24.—LULU THEATRE: Closed.—FAMILY THEATRE (George W. Donohue, mgr.): Donohue's Players (Indefinite).

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehring, mgr.): Mrs. Dane's Defense June 21-26; strong play to crowded houses. Her Own Way 28-3. When Knighthood Was in Flower 5-10.—LYRIC (F. R. Bradstreet, mgr.): Glorious Betsey 21-26; well produced; good houses. Before and After 28-3. The Toast of the Town 5-10.

NEW YORK.

ELMIRA.—ROBICK'S (Herbert Salinger, mgr.): A bit better than any of the previous offerings of the opera season was the Manhattan Opera co.'s production of Iolanthe June 28-3 to crowded houses. Florence Courtney scored in the title-role. Rene Dietrich was a fascinating Phyllis and Marie Morgan a most satisfying Queen. Herbert Salinger did well as Lord Chancellor and Arthur Woolly made a happy Earl of Mount Ararat. Almon Knowles was heard to advantage as Strephon, and Horace Wright as Tullio. Edward Beck as Private Willis Veva, Dr. Ford as Lelia, Hazel Kingston as Celis, and Beula Montrose as Fleta completed a splendid cast. The Wizard of the Nile 5-10.—FEDERATION: Me and Otto 28 delighted capacity.—ITEMS: Max A. Arnold has taken out the Kerstone Dramatic co. for a tour of the Summer theatres.—Edward Rehnman has leased the Toga Theatre, Oregon, N. Y.

J. MAXWELL BEERS.

SYRACUSE.—WITTING (John L. Kerr, mgr.): Salomy Jane was presented by the stock co. June 24-26. Helen Grace was a lovely Salomy, and William Webb, J. Sydney Macy, and Edmund Abbey clever characters. Dorothy Vernon of Haddon Hall was put on 28-30. Helen Grace was popular in the title part and George P. Randall made a hit as the jester. Rupert of Hentzau 1-3. Heart of Maryland 5-7. Theima 8-10. Business excellent, considering the hot weather.—HASTABLE (S. Bastable, mgr.): The Rober Stock co. in Romeo and Juliet drew well 28-3. Miss Rober gave us an intelligent Juliet and Leander Blanden as Mercutio. Two Orphans 5-10.

E. A. BRIDGMAN.

ALBANY.—HARMANUS BLECKER HALL (F. Ray Comstock, mgr.): This theatre opened under the new management 5-10, with Mortimer Snow Stock co. in Secret Service.

GEORGE W. HERRICK.

BINGHAMTON.—ARMORY THEATRE (E. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.) in Heulah Poynter's dramatization of Mary J. Holmes' well-known story, Lena Rivers, gave pleasing performances June 28-1 to large business. The play had no villain, although there were several feminine characters who made up for anything missing in this line, and the usual stage bloodshed and mortgaged farm were lacking. From Gypsy of Divorcee to Mrs. Holmes' heroine is a big transition, but Lelia Shaw made it to the evident satisfaction of the patrons, who accorded many curtain calls. Miss Shaw made a charming and delightfully convincing Lena, both with her appealing pathos and in her light comedy moments. A. T. Devitt contributed much toward the success of an Armory production with his clever portrayal of Joel Slocum, and Albert Phillips played the hero with strength. Helen Beck gave an admirable depiction of old Grimes Nichols, and Mildred Johnson was excellent as Anna Livingston. Willis Roberts lent much force to the role of Harry Graham, and George Clemen as Hestus Johnson and Margie Dow as Caroline were good. This week's production marked the advent of a new member of the co., Doris Horey, who plays Mrs. Graham. The Adventures of Miss Brown 5-10.—CASINO PARK (J. P. E. Clark, mgr.): The Chimes of Normandy, with all its bells ringing merrily and tunelessly, was sung at the Casino 28-1 to large audiences. The chorus was unusually good as to voice, ability and attractiveness. Miss Horey had several opportunities to display her beautiful soprano voice, was particularly effective in her solos and acted the part of the modest German gracefully. Bertha M. Holly as the good-for-nothing Serpentine was spontaneous in her fun and sang admirably. Unusual interest centered in the Gaspard, which was sung by Henry Peakes, whose voice was better than that of the average, and his interpretation of the role was unusually striking. Mr. Koch sang Grenichew and made it more interesting than usual; C. M. Holly was the buff and fashionable, enjoyable comedy. E. K. Armstrong, who took the part of the Marquis, sang in his usual excellent style. The announcement was made by Manager Clark that the six weeks' contract would be extended. Bohemian Girl 5-10.

GLOVERSVILLE.—DARLING THEATRE (W. E. Gant, mgr.): The Royal Stock co. opened with Mrs. Temple's program June 28, a good business. The co. included Mrs. Jack Temple, the Misses Snow, Bruce and Frederick, Messrs. Selman, Cummings, Jameson, Richardson and Gibbs. Dockstad's Minstrels 29; gave satisfaction, to capacity house.

YONKERS.—WARRBUTON: The Dorner Players closed their Summer stock season June 26 with Mr. Jim. Financially their season was not a success. Lew Dockstad's Minstrels to good business. Bookings for the coming season can now be made with J. C. Shotts, acting mgr. First-class attractions only. Seating capacity 1100.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Dockstad's Minstrels gave fine performance to a house packed to the doors June 26.

OHIO.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co., including Alice Kennedy, opened June 28 for midsummer run. The College Girl 28, 29 to crowded houses; excellent specialties. Other plays: The Garden of the Gods, 30, 1; The Postmaster's Daughter, 2, 3.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): June 21-28 Dark.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): The Lost Paradise was offered June 28-3 to the

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usual good business. Edna Archer Crawford as Margaret Knowlton and Robert Wayne as Ben Warner were excellent. Oliver G. Skinner as Cinders scored a well deserved hit. Lambert Hillier as Billy Hopkins and Clara Knott as Polly Fletcher merit mention. Are You a Mason 5-12. Helen M. Storms, a Scranonian, has joined the co.

TYNNE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Dark.—**BIJOU** (Mack Schabach, mgr.): Hal Swann, Laura Hulbert and Co. June 24-26; satisfactory, to large houses. Professor Karl E. Colvin and Co. 28-3; mystifying packed houses.—**ITEM:** The Academy of Music, for many years under the management of G. C. Boecking, has changed hands, a full account of which will appear in THE MIRROR at a future date.

WILKES-BARRE.—NESPITT THEATRE: Dark.—**POLI** (W. D. Nealand, mgr.): Pol Stock co., with Franklin Munnell and Marguerite Fields leading, produced Salomy Jane to good houses June 21-26. What Happened to Jones was well played to good business 28-3. Marching Through Georgia 5-12.—**LUZERNE:** James J. Jeffries and Sam Berger, boxing exhibition, June 29.—**IRENE TEMPLE:** Dark.

BROWNVILLE.—GRAND OPERA HOUSE (Ray Rush, mgr.): The Embassy Ball June 24-26 to capacity. Among those who took part were Leon D. Kent, Jack Dalry, Lawrence Canover, Charles Kendal, Joseph Elster, Eleanor Kendall, and the Misses Dalry and Lunden. In Old Virginia by the same co. 28-30 to S. R. O.

WILLIAMSPORT.—THE FAMILY (Fred M. Lamade, owner and mgr.): The Royal Comic Opera co. June 28-3 in Bohemian Girl to good sized and enthusiastic audiences. Osborne Clemson, Charles Van Dyke, Charles Wallace, J. Warner, and Melba Drake all came in for a share of honors; balance of co. strong.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Dark June 20-21. Manager Jenks has just returned from a trip East, where he says he has booked all the best attractions appearing west of Chicago next season.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): The Little Host, in the hands of the Bijou Musical Comedy co., drew well June 28-3.

TEXAS.

SAN ANTONIO.—ROYAL (Harry J. Moore, mgr.): The Royal has closed for the month of July and August, and will open again in September after making improvements.

VERMONT.

WOODSTOCK.—MUSIC HALL (A. B. Mayer, mgr.): What Happened to Jones June 29, by home talent, to good business. Bennett-Moulton co. 1-3.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Page Stock co. in St. Elmo June 28-3, pleased good business. First presentation in this play. Facing the Music 5-10.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Goodman & Bachelder Stock June 28-3; presented The Road to Yesterday very acceptably; in fact it was the very best work they have done; business good.

CANADA.

ST. JOHN. N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Theodore H. Bird presented the St. John Dramatic Club in Miss Hersey from Jersey to good houses June 24-26. The co. included Godfrey Kenney, Steve Matthews, Russell Courtright, Melbourne Rowe, Percy Basing, Carrie Hallie, Pauline Baird, Hellen Kenney, Margaret Knight, Little Marion Campbell, Kathryn Murdoch, and Agnes Scully. Specialties between the acts by Kenneth Bonnell, Mildred Foster, Bea Hubbard, Ethel Knight, Beatrice Roach, Lillian Dodge, Rosalie Irvine, Josephine Hubbard, Grace Ruffe, Fannie Day, and Ethel Perley. Dan Ryan in L'Habitant 1, 2.—Collier and Co.'s Great London Shows opened at the Victoria and pleased good business 28-3.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, social cards and newspapers excluded.

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Airmer, Jessie, Helen M. Audley, Carol Arden, Lillian Ardel, Grace Andrews, Louise Alexander, Mrs. Bob Alden.
Buckley, Anna, Dorothy Bernart, Edith Buel, Jessie Brink, Gertrude Berkley, Louise Beauvais, Elsie Bondard, Marie Boggs, Mildred E. Barry, Eleanor Browning, Josephine Baird, Florence Burnmore, Marie Bachman, Rose Bergere, Marion Bailon, Nellie Butler, Emma Bolton, Mary Boland, Marie Bogie, Anna M. Berlin, Mrs. E. C. Barry, Jane Barbry, Marie Barry, Lillian Burcham, Olivia Bolen, Corinne Brown, Maud Boria, Corine Brington, Elizabeth Bruce, Belle Barchus, Marie Behan.
Crawford, Edna Archer, Selma Corbett, Helene Castano, Florence Croom, Mrs. J. P. Clark, Fawn Conway, Mrs. Ralph Carter, Kalene P. Carter, Helen Castle, Charlotte Crane, Adele Clarke, Gertrude Clarke, Nell V. Clarke, Elvira Camuel, Una Chadwick, Jessie Clarke, Arisa Craig, Grace Cavanaugh, Virginia Clay, Frances Cero, Miss Carlotta, Etta Carlton, Lillian Cameron.
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Donnelly, Mrs. J. F. Dawson, Louise De Forest, Eugenia Du Bois, Helen Delany, Evelyn Dunmore, Madge Douglass, Helen Drew, Polly Dorsey, Mrs. Conrado Danielson.
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Quentrol, Thelma.
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Vintors, Grace.
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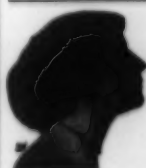
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